

Table of Contents

Preface	
Acknowledgments	ii
Explanation of Frameworks . . .	v
Setting the Stage	1
Using Frameworks	6
Dance	
Introduction to Dance	A1
Concept Chart	A2
Definitions of Learning Process and Approaches	A3
Description of Content Cells	A5
Theatre	
Introduction to Theatre	B1
Concept Chart	B2
Definitions of Learning Process and Approaches	B3
Description of Content Cells	B4
Music	
Introduction to Music	C1
Concept Chart	C3
Definitions of Learning Process and Approaches	C4
Description of Content Cells	C7
Visual Arts	
Introduction to Visual Arts	D1
Concept Chart	D2
Definitions of Learning Process and Approaches	D3
Description of Content Cells	D4
The Arts: An In-depth View of Dance, Theatre, Music and Visual Arts	
Introduction, Concept Cell and Description	E1
Building School Improvement Through The Arts	
High Performance Learning Model	F1
Partnerships	F2
Quality	F3
Equity	F4
Accountability	F6
The National Standards for Education in The Arts	F7
Prairie Visions	F8

Building Assessment	
Overview of Assessment	G1
Designing Assessment	G4
Examples of Rubric Design	G10
Vignettes: Examples of Assessment	G13
Portfolio Overview	G40
Connecting Frameworks to District Planning	
A Review	H1
Holdrege Public Schools Model	H3
Connecting Frameworks to the Classroom	
Introduction	J1
Unit Overview	J3
A Dance Lesson	J5
A Theatre Lesson	J9
A Music Lesson	J13
A Visual Arts Lesson	J17
An Interdisciplinary Lesson	J21
Exploring Integrated Learning	
Introduction	K1
Broken Bow Teachers' Collaboration	K5
Omaha Teachers' Collaboration	K6
Building and Connecting to Resources	
Introduction to Resources	L1
A Vignette	L3
Arts Resources	L5
Arts Elements	L15
Directory	L25
References	M1

Preface

This document includes the knowledge, experience and energy of people across Nebraska: classroom teachers from large and small schools, citizens from urban and rural areas, professional and amateur artists, early childhood teachers, college professors and school administrators.

These people have joined forces to plan a future where the arts are an essential part of all Nebraska schools and where all Nebraska students will have an opportunity to enjoy dance, theatre, music and the visual arts as part of their education.

Reading, reflection, discussion, writing, evaluation and rewriting have resulted in the Frameworks document. We invite you to read it carefully, evaluate it honestly, and let us know what you think. We want you to join our efforts to provide the best possible arts education, not only for our children, but for our children's children.

*"I shall be telling this with a sigh
Somewhere ages and ages hence:
Two Roads diverged in a wood, and I –
I took the one less traveled by,
And that has made all the difference."*

*from Robert Frost's
"The Road Not Taken"*

Acknowledgments

Nebraska Department of Education:

Doug Christensen,
Commissioner of Education
Joe E. Lutjeharms,
Commissioner (Retired)
Ann Masters, Administrator,
Curriculum/Instruction
Sheila Brown, Project Director
Jean Dettefsen, Project
Coordinator
Linda Freye, Project
Consultant
Gordon Culver, Editor
Steve Shively, Editorial
Assistant
Greg Paprocki, Cover Art
and Illustrations
Jan DeVriendt, Layout and
Illustrations
Susan Helmink, Desktop
Publishing

Writing Team

Team Coordinators:

Tice Miller, University of Nebraska-Lincoln
Glenn Nieman, University of Nebraska-Lincoln
Gary Schaaf, University of Nebraska at Kearney
Joanne Sowell, University of Nebraska at Omaha

Team Leaders:

Liz Brill, Hastings Junior High School
Penny Businga, Scottsbluff, Educational Service Unit #13
Patricia Koch, Cozad High School
Loretta Love, Lincoln, Randolph Elementary School
Sharon Kay Seim, Bellevue Public Schools
Tim Sharer, Lincoln Southeast High School
Diann Timmerman, Omaha North High School
Leslie Wood, York, Nebraska Dance Academy

Team Members:

Gerald Bacon, Scottsbluff High School
Karen Bolton, Benedict Public Schools
Ben Darling, Lincoln, Artist in Residence
James Eisenhardt, Omaha South High School
Julie Thomson, Lincoln East High School
Dan Hays, Omaha Jewish Community Center
Ann Hogeland, Sidney Public Schools
Karen Jamieson, Grand Island, Billie Anderson School of Dance
Carole Jeffrey, Omaha Benson High School
Deborah Bowers Kippley, Papillion-LaVista Public Schools
Dave Klein, Kearney Public Schools
Jayne Kalterman, Omaha Burke High School
Marya Lucca-Thyberg, Omaha Community Playhouse/
Nebraska Theatre Caravan
Joy Ann Maag, Waverly, Hamlow Elementary School
Cynthia Mangers, Grand Island, Newell Elementary School
Mary McMahon-Schartz, Columbus Middle School
Sheila Nelson, Omaha, Teacher and Dancer
Gloria Phillips, Columbus, Highland Park School
Marilyn Puett, Omaha, Bryan Junior High School
Ruth Schlobohm, Columbus High School
JoAnn Schmidman, Omaha Magic Theatre
Rod Schmidt, Bellevue, Logan Fontenelle Jr. High
Susan Stephen, Lincoln, The Dance Institute
Jeff Stern, Grand Island, Westridge Middle School
Chad Thomas, Omaha Children's Museum
Linda Weinert, Millard, Cody Elementary School

Advisory Council

Betty Becker-Theye
Nebraska Humanities
Council
University of Nebraska at
Kearney

Judy Blundell,
Region IV -
Representative
Longfellow Elementary
School, Scottsbluff

Penny Businga,
Representative
ESU Organization of Staff
Developers
Educational Service Unit
#13, Scottsbluff

Cynthia Cronn,
Region III -
Representative
Gothenburg Secondary
School

Robert Crosier
Nebraska Certification
and Teacher Education
NDE, Lincoln

Gary Davis, President
Nebraska Music
Education Association
University of Nebraska at
Kearney

Janice Frayser,
Representative
Nebraska Council on
American Private Schools
Pius X High School,
Lincoln

Kay Hegler,
Representative
Nebraska Consortium for
the Improvement of
Teacher Education
Doane College, Crete

Mark Hoeger,
Executive Director
Omaha Theater
Company for Young
People, Omaha

Shari Hofschire,
Representative
Nebraska Association of
School Boards, Omaha

Lee Ellen Hveem,
General Manager
Omaha Symphony

Christin Mamiya,
Art Historian
Community/Visual Arts
University of Nebraska-
Lincoln

Tice Miller
Department of Theatre
University of Nebraska-
Lincoln
Team Coordinator
Chair - Theatre Arts and
Dance

Glenn Nierman
Department of Music
University of Nebraska-
Lincoln
Team Coordinator

Mary Robert,
Artistic/General Director
Opera Omaha

Valerie Roche
Creighton University,
Omaha
Department of Fine Arts

Carolyn Rutherford
Omaha Community
Playhouse/Nebraska
Theatre Caravan

Pat Salerno, Supervisor
Language/Arts
Region I - Representative
Omaha Public Schools

Gary Schaaf
Department of Dance
University of Nebraska at
Kearney
Team Coordinator

Linda Shafer
Nebraska Statewide
Special Education
Advisory Council - NDE
Lincoln

Marty Skomal,
Arts Ed Coordinator
Nebraska Arts Council,
Omaha

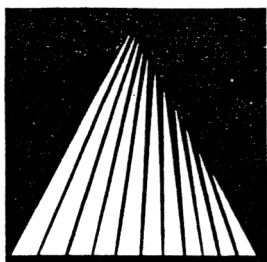
Joanne Sowell
Department of Art and
Art History
University of Nebraska at
Omaha
Team Coordinator

Kathleen Sullivan,
Executive Director
Ballet Omaha

Roger Vandeventer,
Art Consultant
Region II - Representative
Lincoln Public Schools

Kristine Wolzen,
Representative
Nebraska Council of
School
Administrators
Superintendent,
Arlington Public Schools

Judith Wright,
Representative
Nebraska Art Teachers
Association, Omaha



NEBRASKA DEPARTMENT OF EDUCATION

Douglas D. Christensen, Ph.D., Commissioner

Polly Feis, Deputy Commissioner

• 301 Centennial Mall South • P. O. Box 94987 • Lincoln, Nebraska 68509-4987
• Telephone • 402-471-2295 (Voice/TDD) • Fax 402-471-0117

Dear Colleagues:

The Nebraska Department of Education is committed to the principle of providing quality education for all students. Our commitment is expressed in the High Performance Learning Model, a model that offers guidance to local school districts as they plan and implement school improvement activities including the redesign of their curriculum. The High Performance Learning Model identifies essential areas that school districts may consider in school improvement plans.

High Performance Learning requires quality curriculum, effective instructional programs and implementation of best practice. Curriculum frameworks provide ways to develop quality in High Performance Learning.

The Department of Education suggests that local schools use curriculum frameworks to examine current curriculum, to determine important revisions and to consider the implementation of national standards, such as those of the Consortium of National Arts Education Associations. The Nebraska K-12 Visual and Performing Arts Curriculum Framework identifies essential content knowledge and skills in dance, music, theatre and the visual arts. It does so in a manner that provides direction without being prescriptive. This framework is not a curriculum; it is a guide for local decision-making.

This framework provides for vertical and horizontal coordination of dance, music, theatre and the visual arts; encourages connections among the arts and other subject areas; and advocates active student participation by encouraging inquiry and the use of active, creative learning experiences. The Visual and Performing Arts Framework is not mandated and is deliberately flexible to accommodate the needs and resources of individual school districts.

It is our hope that this K-12 Visual and Performing Arts Curriculum Framework provides guidance and support to enhance learning for all students in the State of Nebraska and that it will be used as a resource for local curriculum planning.

Sincerely,

DOUGLAS D. CHRISTENSEN, Ph.D.
Commissioner of Education

State Board of Education

Max D. Larsen
641 Haverford Circle
Lincoln, NE 68510

Walter Thompson
Rural Route #2
Oakland, NE 68045

Katherine Endacott
Route 1, Box 120A
Pleasant Dale, NE 68423

Kathy Wilmot
Route 1, Box 18X
Beaver City, NE 68926

Ally Milder
9568 Louis Drive
Omaha, NE 68114

Bobie Nolte
2703 Highway 1
Murray, NE 68409

Terry Loschen
505 West Koenig
Grand Island, NE 68801

Kathleen McCallister
3027 South 49th Avenue
Omaha, NE 68106

An Explanation of Frameworks

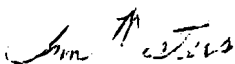
The Nebraska K-12 Visual and Performing Arts Frameworks is designed to provide direction, focus and coordination on best practices in arts education. Frameworks is a resource for educators to improve the quality of instruction and education for all learners through the systemic change process. Frameworks is not a mandate; rather, local districts may use the frameworks to determine and implement the concepts, ideas and practices offered here. You, the reader, are being asked to think about reforming arts education, using Frameworks as a tool in this process.

Frameworks is a three-year, multifaceted project. This publication represents the first year's efforts and provides guidelines for the development of models and performance assessments that will be designed during the second and third years of the project. In addition, Frameworks can provide the focus for pre-service teacher education programs.

A diverse group of professional and educational leaders from the fields of dance, music, theatre and the visual arts created the K-12 Visual and Performing Arts Curriculum Frameworks. They recognized the importance of each art discipline as central to the education of our students and to the important role of arts specialists. At the same time, they recognized that it is important for the elementary classroom teacher to develop greater skills in crafting lessons in the arts, in relating the arts to the ongoing curriculum content and in learning improved instructional methods in the arts.

Therefore, a portion of Frameworks concerns integrated curriculum and a focus on the important skills of inquiry in the arts. The writers intend that specialists and classroom teachers examine the high performance learning that can occur, especially when inquiry guides instruction and when connections are made to diverse content and to students' lives.

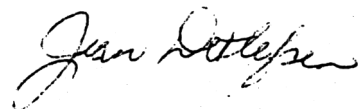
Arts education in Nebraska will not be reformed by this project alone; nor will Frameworks automatically extend the amount and kind of opportunities available to our young people in dance, music, theatre and the visual arts. It is teachers working with teams of education and community leaders who will set the scene for reform and change in arts education. Our collective goal is increased opportunity for all students to learn in and through the arts.



Ann Masters
Curriculum and
Instruction Administrator



Sheila Brown
Project Director



Jean Dettelsen
Project Coordinator

Defining Frameworks

Our Purpose

The purpose of the K-12 Visual and Performing Arts Frameworks is to provide a context in which teachers may examine their teaching practices and curriculum in arts education. Frameworks offers models of dance, music, theatre and visual arts education to prepare learners to meet the challenge of the 21st century.

Curriculum frameworks defines, supports and sets parameters for the key ideas, concepts, and practices of curriculum and instructional design, development and implementation. The Visual and Performing Arts Curriculum Frameworks provides direction, focus, coordination, and guidance for public and private schools in the areas of dance, theatre, music and visual arts to meet the challenges of Goals 2000, the Federal education reform initiative supported by the State of Nebraska.

SETTING THE STAGE

What is the Role of Curriculum Frameworks?

Teachers and school districts can use the Curriculum Frameworks to translate the National Standards in Visual and Performing Arts Education into practical, useful curriculum that meets their needs.

Frameworks provides guidance and coordination for Nebraska teachers. The State of Nebraska prescribes no standard curriculum; thus, Frameworks brings together in one document the best educational practices of some of the most stimulating and exciting arts educators in the state.

Appropriate to both rural and urban areas, Frameworks can help arts educators utilize the community and regional arts organizations and institutions.

Educators will select Frameworks material that is most appropriate for their students and community. They can adapt Frameworks materials for their existing curriculum. Multidisciplinary by design, Frameworks suggests many ways of incorporating the other arts. Teachers are encouraged to work together to see that these ideas become reality.

Through Frameworks, learners will benefit from an arts curriculum which empowers and enriches their lives. They will be encouraged to explore their creativity in music, dance, theatre and the visual arts. Through Frameworks and the expertise and creativity of Nebraska's teachers, arts education in the state is poised to make a difference in the lives of students.

Our Mission

*The mission of arts education in Nebraska
is
to provide comprehensive arts experiences
to empower all students
to enrich their understanding of themselves
and the world,
and
to embrace the extraordinary potential
of the arts for
communication, celebration and creativity.*

The statement above was developed in joint strategic planning sessions. Change and school improvement must be guided by strategic planning which includes planning for visual and performing arts education. Representative groups of interdisciplinary teams of teachers, administrators, parents and members of the community need to become part of the process of change in the educational program—change that will make a difference in the opportunities, content and delivery of quality arts education for all learners.

SETTING THE STAGE

Belief Statements

We believe.

- The arts promote greater understanding of the human experience
- Arts education integrates and expands learning across areas of study
- A quality visual and performing arts curriculum is an essential part of the core educational program for all students.
- The arts foster creative and critical thinking, self-discipline and lifelong learning.
- Through the arts, people celebrate and understand themselves, others and the world in which they live.

The arts are a powerful means of communication among individuals, generations and cultures.

- A quality visual and performing arts curriculum includes theatre, music, dance and visual arts.
- A quality visual and performing arts curriculum encompasses process, performance and production, criticism, aesthetics and historical and culturally diverse perspectives.

Goals for Arts Education

Learners will:

- Recognize and value the connection between the arts and their own lives and environments.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Recognize and investigate the many roles of arts and artists in the past, present and future.
- Exhibit visual, kinesthetic, auditory, oral and written communication skills in responding to their own artistic expression and that of others.
- Be able to develop criteria based on knowledge and experience in evaluating their own and others' creative expressions or work.
- Understand connections between the arts and other fields of study
- Recognize the importance of diversity and equity in the creation performance, interpretation and evaluation of the arts.
- Solve problems through the visual and performing arts

An Instructional Manual

The following pages will explain how the K-12 Visual and Performing Arts Curriculum Frameworks can be used.

You will find the Arts Disciplines organized into five sections

1. **Dance**
2. **Theatre**
3. **Music**
4. **Visual Arts**
5. **The Arts: An In-depth View**

Each of the first four sections includes:

- an **Introduction** that explains the history of the art form and its role in education today,
- **definitions** of approaches to the arts and processes of learning
- a **Concept Chart** that suggests how questions can begin discussions about content in the arts and

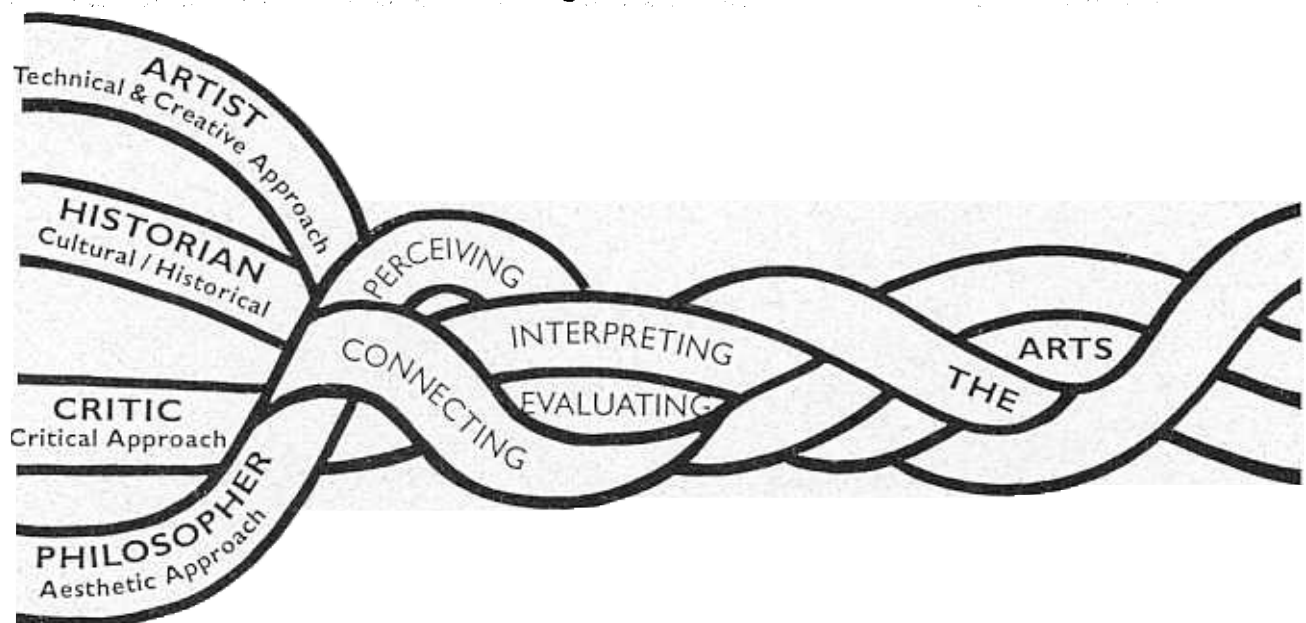
a **One-Page Explanation of Each Content Cell** from the chart.

The fifth section, **“The Arts: An In-depth View,”** is devoted to elaboration and examples of selected content cells from the sections on dance, theatre, music and visual arts. Possible applications for performance objectives are suggested and sample activities are identified. Narratives provide additional information about content.

USING FRAMEWORKS

Definitions, Organization and Overview

Frameworks is designed to describe the content of dance, theatre, music and visual arts through approaches and processes. The approaches describe to learners the role of the artist, historian, critic and/or philosopher. The processes reveal how learners perceive, interpret, evaluate and connect through the arts.



Approaches

Technical, creative, cultural/historical, critical and aesthetic.

These approaches can be seen as overlapping lenses. For example, artists, historians, critics and philosophers all have their unique perspectives. They also ask many of the same questions. Each of these approaches represents a real-world discipline that can help involve students with the arts, teach critical thinking, and offer students opportunities to see connections among the arts and the world around them.

Processes

Perceiving, interpreting, evaluating and connecting.

The arts builds skills necessary to understand the processes used by artists, historians, critics and philosophers. Teachers can use these same processes to facilitate learning, motivate students and build an understanding of each arts discipline. Active learning encourages students to participate in discussion and take responsibility for their own learning. Multiple ways to make art and to perform can be used.

Frameworks Charts

Here is an example of a music discipline chart from the Frameworks (refer to page C3).*

- Each chart has been organized with approaches down the side and processes across the top.
- Questions illustrate the content of these intersections.
- The selections that the teacher makes will determine the focus of any given unit or lesson.

Approaches

Processes

MUSIC	PERCEIVING	INTERPRETING	EVALUATING	CONNECTING
TECHNICAL APPROACH	What skills/ language are needed to participate in performing and listening to music?	How do the skills and language of music communicate?	What degree of proficiency was achieved?	How do advancing musical skills encourage lifelong learning?
CREATIVE APPROACH	How are the basic elements of music used creatively?	What is this music communicating?	Is a musical message conveyed effectively?	What does this message communicate to the individual?
CULTURAL/ HISTORICAL APPROACH	From what perspective is style expressed?	What does the music mean in the context of its time and place?	Does the music have significance today, yesterday and/or for the future? Why?	What connections can be made to other times, places and cultures?
CRITICAL APPROACH	Are the basic elements of music used effectively?	How well does this music evoke a response?	What is the value of this music?	Are meaningful connections made to personal experience?
AESTHETIC APPROACH	How are the senses involved in responding to music?	Why does this music evoke a reaction/ response?	How does music relate to the individual?	How does music relate to life?

For example, in the Critical Approach to Connecting, the question is "Are meaningful connections made to personal experience?" Although these questions are arranged in separate cells, the approaches overlap and a number of these questions might be used in the same lesson.

Substantive questions about the arts can be addressed by children at all ages. Classroom teachers are best able to interpret the questions at the appropriate level while maintaining the integrity of the questions. Thus, separate questions for each level have not been written; rather, broad and significant questions that might be addressed at all levels have been suggested.

Performance objectives and sample activities are also broad in scope and could be modified for a variety of levels. In section five examples are given of performance objectives which are divided into three levels: Primary, Upper Elementary/Middle and High School.

* The illustrations on this and the following pages are representative examples from the Frameworks document. Use them as a guide or sample. Refer to the pages mentioned here in the body of the text.

USING FRAMEWORKS

Approaches/Processes A Content Cell

THEATRE	
<i>Critical Approach to Connecting</i>	
<i>How do my criteria compare to those of others?</i>	
Questions:	<ul style="list-style-type: none">• How do standards learned in theatre relate to those learned in life situations?• What cultural standards are used to evaluate a theatrical experience?• How do my standards compare to standards of the past or the present?
Performance Objectives:	<p>Learners will</p> <ul style="list-style-type: none">• Identify standards in theatre that relate to those in other fields of study.• Identify how their criteria in evaluating a theatrical experience are drawn from other kinds of experiences in their lives: e.g., television, sports.• Articulate how their criteria are drawn from the past.
Sample Activities:	<p>Improvise a scene about a situation the group has seen or experienced in your school. Discuss how this situation is viewed by each participant.</p> <p>Analyze how one's experiences influenced his/her reaction to a current popular movie.</p> <p>Choose a play. Discuss the themes. If this were turned into a visual artwork, a dance, or a piece of music, what criteria would you use to judge the latter? Are the criteria the same as for judging a play?</p> <p>Keep a journal on actors you have seen in plays, television and movies. How effective were the actors in creating believable people? What criteria were used to make the evaluation?</p>

Here is an example of a Content Cell. (See Page B19)

- **Title:** The title at the top of the page identifies the discipline.
- **Cell Name:** The cell name identifies the approach and process labels from the discipline chart.
- **Questions:** The italicized question is the key question from the discipline chart. The other questions serve to support and extend the thinking and provide opportunities for creative problem solving, critical thinking and active inquiry through the arts.
- **Performance Objectives:** Performance objectives define what a student should know and be able to do.

- **Sample Activities:** Sample activities are written as examples of how various aspects of the key questions might translate into a learning activity. They are not intended to be full lesson plans, merely samples for you to expand to fit your curriculum. They provide a springboard for you to define your own classroom activities and to adapt them to fit a learner's special needs.

USING FRAMEWORKS

An example from Section 5, **"The Arts: An In-depth View"** (See Pages E34-E35)

- In Section 5 you will find 20 in-depth content cells selected from Dance, Theatre, Music and the Visual Arts sections.
- This more in-depth development of a cell adds descriptive narratives of the content, suggests levels for performance objectives and sample activities.

These activities focus on a content cell but are extended by the addition of questions from related cells from the discipline chart. It is important to remember that the approaches and processes are seldom found in isolation but often overlap in objectives and activities. The sample activities are not prescriptive to curriculum but a starting place for teachers. In fact, it is hoped that the "work in progress" nature of this publication will serve to show a commitment to the idea of Frameworks as suggestions, gestures, or road signs that announce . . . "Look! That is a good question! Here is an important idea that needs to be examined and 'mined.'"

VISUAL ARTS

Critical Approach
 to *Connecting*

What connections can I make to my own experience?

Questions:

- What factors do I use to evaluate works of art?
- How have experiences that I have had helped me to formulate criteria for evaluating art?
- How do my evaluative criteria differ from those of others?
- How do I apply my evaluative criteria to my own work?

Responses to artwork vary according to the connections that can be drawn between the work and the experiences of the viewer. In describing artwork, viewers are often telling their own stories, just as the artist creating the work has told an individual story. As people draw connections between the work and their world, their critical response is formed. The value viewers place upon a work will be determined by the extent to which connections can be made.

Performance Objectives:

Learners will:

Primary Level	Upper Elementary/ Middle Level	High School Level
<ul style="list-style-type: none"> • Demonstrate awareness of the arts' connections to elements of their lives. 	<ul style="list-style-type: none"> • Identify the qualities of works of art that connect to their own life experiences. • Compare and contrast the life experiences that appear in images with their own life experiences. 	<ul style="list-style-type: none"> • Analyze how their own experiences influence their critical judgments about their works and the works of others.

A Closer Look:

To help learners form their critical responses to artworks, we must ask them to do the same thing, to seek out something in their experience that helps them to explain the artist's choices. It may be that their response to a work is based upon the literal content of the work, or the story that the image represents; or it may be that the colors or textures or other elements of the work evoke sensations that tie to their lives. Once a viewer can make a connection, the work takes on personal worth.

Sample Activities:

Primary Level

Choose a work of art that the learners can relate to strongly. Have them write or tell a story or a poem that relates the work to some experience in their own lives. Make a work of art about their experiences.

RELATED QUESTIONS:

How is each learner reacting to this and why?
 What are the ways one can approach art?
 Is this good?
 How does art relate to life?

Upper Elementary/Middle Level

Have learners pick three works from their portfolios and develop a list of criteria that each would use to evaluate these works. Compare all criteria developed by the class.

RELATED QUESTIONS:

Why is this work important?
 What are the ways one can approach art?
 Is this good?
 How does art relate to life?

High School Level

Find three or four works of art that deal with a similar theme or subject but that come from different times and places. Have each learner pick the work that he/she identifies with the most and explain why. Have each learner write a letter to the artist asking questions about his or her work. Research the artist and the time period and have learners answer their own letters from the artist's viewpoint. Make their own works of art on a similar topic but from individual points of view.

RELATED QUESTIONS:

How are the learners reacting to this and why?
 What does it mean in its time and culture?
 What connections can be made to other times, places and cultures?
 What connections can be made to my art and why?

USING FRAMEWORKS

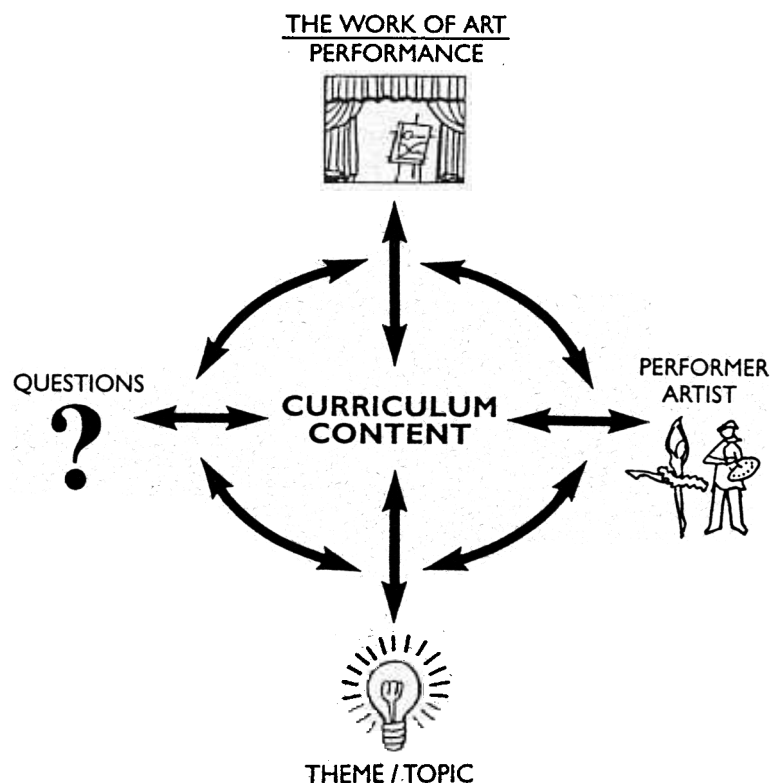
A Way to Begin

There are many ways to approach the development of curriculum in the arts. Educators consider learners' needs, developmental characteristics and school guidelines. Then inspiration to write curriculum may begin with the work of art or performance, thematic or topical units, production or performance activities, or questions for students to consider.

Educators are aware of these choices and select a variety of curriculum models, units of study or individual lessons. They also consider how choices build on the existing curriculum, reflect equity and diversity and assure flexibility to meet future schooling needs.

Selection of what is taught should always reflect significant issues and works of art that help students gain insights into their own ideas and lives.

This model shows one way that educators may use to select a place to begin curriculum writing.



Since Nebraska does not mandate statewide curriculum, the Frameworks document only suggests possible works of art, themes, or production or performance activities for the classroom. Local districts will make choices and adapt and expand these suggestions.

Once a starting point has been selected the educators will address all these areas.

Interdisciplinary Considerations

Educators often make interdisciplinary connections; they are especially concerned with connections among the arts.

Here is an example using the topic of "social commentary" to show how you might enter the curriculum-writing process and connect your curriculum to other disciplines.

THE WORK OF ART PERFORMANCE



VISUAL ARTS

Begin with a work of art, say Picasso's "Guernica." From this central image, you may decide to deal with themes such as the ravages of war or inhumanity. Now you can brainstorm other works you might bring in from the visual arts as well as music, dance and theatre. Ideas for having learners produce their own protest art begins to surface along with questions for discussing their own and other works of art.



THEME / TOPIC

THEATRE

Begin with the topic of social commentary, zeroing in on the theme of war protest. Then move on to examining or performing specific plays like "The Diary of Anne Frank," "I Never Saw Another Butterfly," or "Viet Rock." One activity might ask students to examine how other art forms have dealt with war protest. Questions might prompt deeper examination of the relative effectiveness of theatre compared to other forms of war protest.

PERFORMER ARTIST



MUSIC

Practice an arrangement of the folk song "We Shall Overcome." This leads to a consideration of music's role in social commentary, particularly protest. Discussion questions have students examine how music is used to convey thoughts and feelings and to unite people in a common cause. Then you may begin to identify other protest forms in music and the other arts and compare how different arts have used the protest theme. Perhaps visual images, dance, or a piece from a theatrical work would be incorporated into a public performance of "We Shall Overcome."

QUESTIONS



DANCE

"How do we create and communicate through dance?" Then a specific dance might be considered, say Kurt Jooss' "The Green Table." From this central image you may decide you want to deal with social commentary themes such as the ravages of war or inhumanity. Connections to other works of dance as well as other art forms might occur next. Then students could practice using movement to communicate, perhaps including music, theatre and visual arts in a dance production.

USING FRAMEWORKS

THEMES: An Alternative Approach

Teachers use themes to organize curriculum. Themes help to connect learning to students' lives and allow them to examine how they make connections to their world.

Ideas and meaning found in an artwork or performance can often be the inspiration for excellent themes. Teachers working together to build thematic units can make learning exciting and relevant for their students.

Ideas about themes:

- A theme deals with general issues, but it also "cuts two ways"—for example, it is possible to talk about the ideas underlying the theme from positive and negative consequences.
- A theme relates to aspects of the human condition such as life cycle, symbol, aesthetic response, time and place, the natural world, work, etc.
- A theme is most successful when it has a key idea that helps give a subject shape and focus, is based on a controlling idea and generalizes information rather than being based on a fact.
- The ideas and meaning found in the center of an artwork or a performance can often be the inspiration for excellent themes that can connect the learning for students.

Try building a theme by beginning with an artwork or performance and then find connections to other disciplines. The examples given on the previous page grow out of Picasso's "Guernica." Social Commentary could be considered a possible topic in the example. Out of that topic one of many possible themes might be, **"Crisis, Responsibility and Comment: Deciding to Speak Out."**

Dance



Introduction to Dance

Dance and creative movement can make a significant contribution to the school curriculum. Dance in all forms—ballet, modern dance, tap, jazz dance, ballroom, country western, ceremonial, improvisation, folk or current social dancing—has always been a part of society. Movement and dance are still ever-present in our life today—on the stage and television, on videos and magazine ads, at school and social settings. It is an important part of the education process for learners to experience the potential that dance holds for self-expression, creativity, communication and healthy social enjoyment. Dance provides learners ways to create, express, and connect ideas and feelings to themselves and to the world. Dance is a lifelong learning experience.

Learners need opportunities to develop their potential for understanding, communicating and expressing themselves. Dance offers learners numerous experiences to explore and express their own creativity and the creativity of others. Through movement, learners can communicate meaning and express ideas in new and innovative ways. Additionally, dance instruction enhances imaginative problem-solving and advanced-thinking skills.

The art of dance also offers learners ways to make connections to history, to other societies and to world cultures. The study of other cultures through dance allows learners to make direct connections to their own experiences. While dance is generally pursued on a technical level, it also offers numerous opportunities for links to other fields of study.

Dance as a lifelong learning experience provides physical health benefits and enjoyment far into the future. The teaching of dance paves an avenue for the development of cooperative and social involvement, physical coordination and self-discipline and specific dance skills for future enjoyment. In addition, learners enjoy the carry-over skills of dance as they engage in other movement activities.

In summary, learners need opportunities to develop their potential for understanding, communicating, and expressing themselves with meaning and creativity through movement and dance. At the same time, these opportunities should give them a better understanding of themselves and others. By providing these opportunities, dance contributes to the affective creative side of education and must be assured a significant place in the school curriculum.

Inquiry into Dance

Dance	PERCEIVING	INTERPRETING	EVALUATING	CONNECTING
TECHNICAL APPROACH	What are the movement elements and skills in dance? A5	How do we create and communicate through dance? A6	What level of technique was achieved? A7	How do dance and healthful living relate? A8
CREATIVE APPROACH	What are the principles, processes, and structures used in movement studies and choreography? A9	What is being communicated? A10	Were the goals achieved? A11	What connections can I make to dance? A12
CULTURAL/HISTORICAL APPROACH	How can dance be demonstrated in various cultures and time periods? A13	How can dance in various cultures and time periods be understood? A14	Why is this experience significant? A15	What connections can be made to other times, places and cultures? A16
CRITICAL APPROACH	How are form and style used in dance? A17	How am I reacting to this and why? A18	How might this experience be evaluated? A19	What connections can be made between dance and other fields of study? A20
AESTHETIC APPROACH	What aesthetic responses are evoked by dance? A21	How does dance convey meaning? A22	What is my response? A23	How does dance enrich my life? A24

Definitions of *Learning Process* from the Dance perspective

Perceiving: Through perception, we examine the elements of dance; such as time, space, energy/dynamics and the conceptual structure used to organize the elements.

Interpreting: It is through interpreting that we ask what a work of dance expresses. We consider the subject matter of the dance, what the dance meant at the time it was conceived and choreographed, and the function of the dance in its society. Consideration is given to subject matter, music, costumes, set design, props, historical conditions, artistic background, the experiences of the viewer, and other social, political, philosophical, religious and cultural factors.

Evaluating: Through evaluation, we reflect on the merit of our own work and the work of others. This is not to imply a final judgment as to whether a dance is good or bad, but rather to call for constant reflection on the qualities that we value in a particular dance.

Connecting: It is by connections that we consider how dance relates to life. Connections across cultures, time, society and human experiences can be made through dance. It is a non-verbal form of communication and enhances the joy of living.

Definitions of *Approaches* from the Dance perspective

Technical Approach: The technical approach refers to the dancer's concerns and abilities to achieve technique/skill. This is combined with the creative approach of the dancer.

Creative Approach: The creative approach refers to the dancer's or choreographer's concerns with the conceptual structure of the dance and the way this conveys meaning. When combined with the technical approach, this approach can be used to compose a dance.

Cultural/Historical Approach: This is the approach of the dance historian. The dance historian is particularly interested in how the dance, the historical setting of the dance, and the cultural context of the dance shape the form and meaning of the dance.

Critical Approach: The dance critic uses this method to evaluate dance. The critic looks at the dance, the historical setting of the dance, the cultural context, the form and the meaning of the dance. The critic uses the analysis of the dance and its context to make an evaluation of the dance.

Aesthetic Approach: Through this approach, the philosopher deals with themes that dance addresses. Philosophers of dance also deal with the elements of dance, but link these to more broadly conceived themes rooted in views of the human condition. Such themes include human nature, in which aesthetics often emphasize perception, emotion and imagination. Another theme is valuing, in which philosophers often ask what it is that makes dance so valuable and how aesthetic value is like or unlike other values such as cultural value, economic value, or moral value.

Technical Approach to Perceiving

What are the movement elements and skills in dance?

Questions:

- How many different ways can one move?
- How is rhythm incorporated into dance?
- How is technique used in performance?
- What dance steps can be combined to create a dance?

Performance Objectives:

Learners will:

- Demonstrate basic dance fundamentals and vocabulary and identify underlying principles.
- Identify and clearly demonstrate a range of dynamics and movement qualities.
- Demonstrate rhythmic accuracy.
- Demonstrate a high level of consistency and reliability in performing technical skills.
- Create and perform with a high level of technique/skill.

Sample Activities:

Identify locomotor skills. Write each locomotor skill on pieces of paper. Shuffle the individual pieces of paper in a container. Pick one of the locomotor skills at random and demonstrate the skill. Demonstrate the skill in different pathways or at a specific tempo. Participants could then be grouped to combine selected skills into a movement pattern. As with many of the sample dance activities, this could be adapted for learners with special needs and early childhood populations; i.e., change locomotor skills to large muscle movement. These locomotor movements could include an enabling apparatus (e.g., wheelchair, walker, etc.) and/or help from another learner.

Using cooperative learning techniques, perform a spatial pattern. The participants could act out the motions of painting their names using their head as a paintbrush.

Follow verbal cues for ethnic dances and follow the caller's cues while performing the dance.

Respond to music using improvisational movement. When the music stops, balance on one fulcrum each, with a partner. They should, using equal force, have physical contact with their partner. (Fulcrum—one base of support).

Have the learners create a short dance based on a short poem. Perform the dance to music.

Create a dance based on morning activities. Music could be added to communicate the mood.

DANCE

Technical Approach to *Interpreting*

How do we create and communicate through dance?

Questions:

- What style or dance form could be used to express a meaning?
- What techniques can be used to tell a story?
- What interdisciplinary techniques are used to express and create a meaning (e.g., lighting, costumes, sets, props and music)?

Performance Objectives:

Learners will:

- Develop a vocabulary of technical terms used to describe dance.
- Perform a dance using style, form, mood and intensity to communicate a meaning.
- Perform a dance using interdisciplinary techniques to communicate a meaning.
- Identify the meaning from the technique after observing a choreographed work.

Sample Activities:

Discuss and demonstrate everyday gestures used to convey meaning. Pair participants and have them communicate ideas through gesturing.

View a Hawaiian Hula dance or listen to a Hawaiian song and then discuss how hand movements tell a story. Select music and use or develop movements to interpret the meaning.

View a classical piece of work (e.g., “Coppelia,” “Sleeping Beauty,” “The Nutcracker,” “Moors Pavane” (Jose Limon), “Seraphic Dialogue” (Graham), or “Pirates of Penzance” and discuss how movement communicates meaning. Have participants take those concepts and incorporate them into their own study.

Technical Approach to Evaluating

What level of technique was achieved?

Questions:

- What is correctness of form and technique in dance?
- How are criteria established to evaluate technique?
- What are the criteria for evaluating technique?

Performance Objectives:

Learners will:

- Chart technique by drawing on paper what they saw in a dance.
- Create criteria to evaluate technique.
- Use criteria to evaluate dance technique of self and others.

Sample Activities:

Discuss correctness of form and techniques and establish criteria that will be used to judge these elements.

Discuss correctness of form, musicality and movement at appropriate levels. Develop a tool (rubrics, for example) to use for evaluating dance technique by teacher, others and self.

DANCE

Technical Approach to *Connecting*

How do dance and healthful living relate?

Questions:

- What is the importance of a healthy mind and body as related to dance?
- How is technique important to a healthy mind and body?
- How does one prepare his/her body for dance to prevent injuries?
- How does the discipline of dance relate to life?

Performance Objectives:

Learners will:

- Demonstrate proper warm-up and cool-down techniques.
- Demonstrate strength, flexibility and cardiovascular-increasing activities.
- Demonstrate proper dance technique to avoid injury.
- Identify characteristics of a healthy lifestyle.

Sample Activities:

View a clip of any dance performance (e.g., ballet, MTV, modern, etc.) and discuss the importance of having a healthy, strong body to be an effective dancer.

In a discussion of this video clip, describe the following elements: strength, flexibility, cardiovascular-increasing activities, proper dance technique to avoid injury and sound nutritional information.

Interview a dancer and ask questions that reveal how the dancer has maintained a healthy lifestyle.

Creative Approach
to *Perceiving****What are the principles, processes and structures used in movement studies and choreography?*****Questions:**

- What is the correlation between accompaniment and choreography?
- How will the work be designed?

Performance Objectives:**Learners will:**

- Structure a movement study that incorporates the elements of dance.
- Structure a dance that matches movement to accompaniment.

Sample Activities:

With accompaniment, take turns leading and following basic locomotor movements. Variations include levels, floor patterns and force. Advance to changing leaders every 32, 16, or 8 counts.

With partners, mirror locomotor movement, encouraging levels, focus, balance and force. Design a 30-second movement study.

Choreograph a movement study based on a selected piece of music. Encourage use of all elements of dance and dance styles.

Have the dancers move within shapes or designs that have been generated by computer technology.

Groups develop their own rhythm patterns using drums, rattles, sticks and bells; then have them choreograph a movement pattern. Organize groups and create a "chance dance"; i.e., roll of the dice to determine the number of movements, sequences, people, etc.

DANCE

Creative Approach to *Interpreting*

What is being communicated?

Questions:

- What is the choreographer's intent?
- How do the movements convey the meaning?
- What is the observer's interpretation of the work?

Performance Objectives:

Learners will:

- Design a dance that communicates a meaning.
- Analyze the meaning of a dance piece.

Sample Activities:

Play a game of charades.

Sit in a circle and go to an imaginary box in the middle of the circle. Look in the box, pull something out, and react to it. Group discusses reactions/emotions, and then all dance an emotion. Advance into movement study.

Hand participants a colored piece of paper (use four or five colors). Then have participants get into groups of matching color. In groups, discuss the color—emotions and symbols it conveys. Design a 1- to 2-minute movement study conveying that color/meaning.

View an excerpt from an actual performance or video/disc and discuss meanings of the work and how they were achieved. Choose a meaning and communicate it through choreography.

Interpret the meaning of a dance choreographed by classmates.

Creative Approach to Evaluating

Were the goals achieved?

Questions:

- What is the importance of evaluation?
- How does one evaluate goal achievement?
- What are the sources of feedback?

Performance Objectives:

Learners will:

- Demonstrate the level of success through self-evaluation, the facilitator and audience response.
- Synthesize the various responses and rework the presentation.

Sample Activities:

Divide the class into two groups. Give each group a work to perform. One group takes the role of the audience and the other group takes the role of the performer. Each group receives and uses specific criteria for evaluating the other group. Each group experiences both roles.

Participants receive a certain task to be performed in front of a video camera. After an evaluation of the performance at the appropriate level, refine and rework the task to improve the performance.

View a video of a professional work by a noted choreographer. Analyze the work and performance.

DANCE

Creative Approach to *Connecting*

What connections can I make to dance?

Questions:

- How does creative expression in dance help express feeling in my life?
- How does dance help me know and improve myself?

Performance Objectives:

Learners will:

- Identify and communicate feelings through dance.
- Investigate how dance influences life.

Sample Activities:

An "emotion" chart is looked at and feelings are discussed and put into motion.

Bring in a piece of art or music and, after discussion, have learners select a work of art or music and use movement to describe their feelings.

Have learners choose an emotion, fit it to accompaniment, and present a 1-minute movement study to the class. If dance does not convey emotion, the dancer must rework the activity.

View a dance on videotape; have learners discuss how it made them feel or react

Cultural/Historical Approach
to *Perceiving*

How can dance be demonstrated in various cultures and time periods?

Questions:

- What are the unique characteristics of dance from various cultures?
- Why do various cultures dance?
- How has dance changed through the ages?

Performance Objectives:

Learners will:

- Identify characteristics of dances from other cultures and time periods.
- Perform a dance from another culture or time period.

Sample Activities:

Watch a folk dance from a country under study. Discuss history, meaning and purpose; explore skill-appropriate folk dances from the country under study.

Study a culture and observe dance patterns and steps, costumes and music. Learn a folk dance from that culture; perform it in the community, dressed in appropriate costumes.

Find music indicative of a certain culture or time period. Following a study of that culture, design a dance and costumes representing that country or time period.

Learn a dance or steps taught by a guest dancer that represents another culture or time period.

DANCE

Cultural/Historical Approach to *Interpreting*

How can dance in various cultures and time periods be understood?

Questions:

- How does dance reflect a culture or time period?
- How can dance in various cultures and times be experienced?
- What is the social significance of dance in various cultures and time periods?

Performance Objectives:

Learners will:

- Analyze and interpret dances of various cultures and times.
- Explain the social significance of dance in various cultures and time periods.
- Create a dance that captures the essence of another culture or time period.

Sample Activities:

Invite members of an ethnic culture to discuss and demonstrate dance from their culture. Also, guests could teach age/skill-appropriate dance steps, patterns, or dance.

Compare current social dance to the social dance of a different generation, and examine how the dances interpret the differences of the two generations.

Cultural/Historical Approach to Evaluating

Why is this experience significant?

Questions:

- Why was this experience important in its time and/or why is it important now?
- How is this experience important?
- What criteria can be used to evaluate dances in other times and cultures?

Performance Objectives:

Learners will:

- Identify the factors that make a dance important.
- Compare and contrast contemporary dance forms to cultural and historic dance forms.
- Compare and contrast dance movement and form between two cultures.

Sample Activities:

Invite an artist-in-residence or a member of an ethnic culture to spend a week or more in school and encourage integration of dance, visual arts, music and theatre. Learners analyze and evaluate the experience and then compare and contrast to their own culture and time.

View a musical dance from a different time period or culture, and discuss and analyze the importance of dance in the piece. Compare and contrast it to a familiar culture or time, and evaluate and analyze the different effects.

View a traditional and modern interpretation of the same work. Evaluate how the cultural or historical period has affected the work.

DANCE

Cultural/Historical Approach *to Connecting*

What connections can be made to other times, places and cultures?

Questions:

- What societal conditions have affected dance?
- How does dance reflect the concerns of society?
- What universal concerns are addressed in dance?

Performance Objectives:

Learners will:

- Identify the role of dance in society.
- Analyze how dance and dancers have been portrayed in different cultures and time periods.
- Analyze social problems in relation to dance and create a movement study.
- Choreograph a dance that explores social issues.

Sample Activities:

Show pictures of different styles of dance (e.g., MTV, ballroom, ballet, street dancing) and discuss how they play a role in society.

Observe and discuss a performance that portrays issues of society for example; "Catherine Wheel," "Push Comes to Shove," "Westside Story" or "Lamentations." Create a demonstration that explores one of the issues.

Compare dance forms between two different groups of people who live in harmony with the land; i.e., Native American tribal dancing with Native African tribal dancing.

After viewing different kinds of dance from classical dance forms to ethnic and folk dances, identify each dance form.

Examine the relationships between clothing styles and dance techniques in various cultures.

Create a dance that illustrates a contemporary culture.

*Critical Approach
to Perceiving****How are form and style used in dance?*****Questions:**

- What is the value of technique/skill?
- Does technique/skill enhance or hinder creative expression?
- How do the formal elements of dance distinguish one style from another?
- How does a choreographer use the basic elements of dance in choreography?

Performance Objectives:**Learners will:**

- Analyze how form is used differently in various dance styles.
- Explain what role technique has in dance.
- Analyze form in dance performances.
- Identify the basic elements of dance used by a choreographer in a work.

Sample Activities:

Choose one element (e.g., time, space, energy/dynamics) or technique/skill (e.g., turnout, use of multiple turns) of dance to observe and analyze a professional dance performance. Advanced dancers can then incorporate that element into a dance study and have teacher/class evaluate the performance according to set standards.

Invite local college learners or dancers to your school to perform a self-choreographed dance. Have learners write an interpretation of the dance. Choreographers can then discuss their work and help learners build from the concept.

Present a movement pattern. Have learners develop the pattern into different styles or themes and analyze which styles or themes were most effective.

DANCE

Critical Approach to *Interpreting*

How am I reacting to this and why?

Questions:

- What do I think this work is trying to portray?
- Is this dance relevant?
- From what perspective am I reacting to this?
- Can I dance my reaction?

Performance Objectives:

Learners will:

- Identify the meaning of a dance at the basic emotional, physical, or intellectual level.
- Create and perform a dance conveying an intentional meaning.
- Interpret the meaning of an idea and create a dance to reflect that meaning.

Sample Activities:

Respond to a dance or dance phrase by selecting an emotion from a chart that illustrates different emotions.

Have learners select ideas of their own and create a movement phrase that will convey an meaning.

Have learners watch a partner's dance or movement phrase and interpret the meaning. The learners transfer the meaning they interpreted into a dance of their own. Discuss interpretations.

Look at a variety of pieces. After interpreting the meaning of a piece, learners will transfer to their own work and connect it to the larger community.

*Critical Approach
to Evaluating****How might this experience be evaluated?*****Questions:**

- How are criteria established and developed?
- What criteria would be used to evaluate this experience?
- How do the criteria measure the work?

Performance Objectives:**Learners will:**

- Evaluate a work using criteria they create.
- Explain and defend their evaluations.

Sample Activities:

Using levels as criteria, evaluate a dance performance.

Discuss ways to evaluate a dance performance or learner-designed study. Watch a performance, and evaluate it based on the criteria. Assign new criteria, view the performance again and re-evaluate it based on the new criteria.

View a dance performance. Research reviews, and discuss and analyze the printed reviews. Then have participants write their own reviews.

Create a criteria chart to evaluate other classmates on an assigned-movement study. Have class members evaluate one another using this chart.

DANCE

Critical Approach to *Connecting*

What connections can be made between dance and other fields of study?

Questions:

- What specific fields of study can be used to enhance the dance experience?
- How can dance be integrated into other areas of study?

Performance Objectives:

Learners will:

- Incorporate dance into other fields of study and interrelate other fields of study to dance.
- Take activities from other fields of study and create a movement experience.

Sample Activities:

Create or dance the shapes of letters, numbers, or other symbols.

Choose a poem or quote and choreograph a dance or study to express or interpret the meaning of the poem with music.

Select an image and bring the image to life.

*Aesthetic Approach
to Perceiving*

What aesthetic responses are evoked by dance?

Questions:

- What are the key elements in dance that influence my responses?
- What are the different ways I can look at this dance that could change my perception?

Performance Objectives:

Learners will:

- Create a dance that influences response.
- Identify the elements that influence response after viewing a dance from various perspectives.

Sample Activities:

Listen to different types of music. Discuss reactions to the music. Individually or in pairs, “dance” their responses to the music and let participants determine the responses.

Listen to a classical piece of music that also can be found in a Disney movie (“The Sorcerer’s Apprentice,” for example). Respond through movement. View the Disney movie version. Discuss, analyze and have individuals create their own 1- to 2-minute study.

Use a contemporary dance/music video, and identify dynamics that communicate various responses.

View a series of selected artworks or magazine pictures presented by the teacher. Assign class into small groups and ask each group to dance what it feels after viewing a particular picture. Present all group interpretations to the entire class.

DANCE

Aesthetic Approach to *Interpreting*

How does dance convey meaning?

Questions:

- What patterns of movement contribute to the meaning?
- How does the environment affect meaning?
- How does the meaning of dance relate to celebrations and ceremonies?

Performance Objectives:

Learners will:

- Analyze how meaning is conveyed by movement.
- Change the meaning of a dance by changing the environment.
- Create a dance that relates to a celebration or ceremony and discuss its meaning.

Sample Activities:

Give participants a word or feeling to express through movement. Combine different movements into a “dance” statement.

Discuss the inspirational and cultural connections of folk and/or ethnic dances. Have learners describe their own culture through creative movements.

*Aesthetic Approach
to Evaluating*

What is my response?

Questions:

- How does this work affect me?
- Why is this work important?
- How does understanding emotions and feelings influence a response?

Performance Objectives:

Learners will:

- Respond to a selected assigned activity.
- Respond to a selected activity through movement.
- Create a work displaying a response.
- Create a work combining responses.

Sample Activities:

The facilitator plays a piece of music that would evoke some kind of a response. The participants express their responses to the piece of music.

Have learners select an approved accompaniment and create a dance that expresses response to that accompaniment.

The facilitator assigns a response to the participants. Have learners create a dance that reflects the assigned response.

Have learners create a dance production that communicates an emotional response. The selected production enhancement should also reflect a response.

Have learners play music or a musical instrument from another country.

DANCE

Aesthetic Approach *to Connecting*

How does dance enrich my life?

Questions:

- Why do people need to express themselves through movement?
- What is the relationship of dance and lifelong learning?

Performance Objectives:

Learners will:

- Identify the kinesthetic needs of people.
- Explain how dance helps with self-expression.
- Summarize the effects of dance on life.

Sample Activities:

From these activities, have learners provide answers to the Questions: How long can one remain immobile?

How long can one sustain movement? Through discussion, compare and contrast physical response and the need to move. Have participants express their need to move.

Use selected music to discuss and demonstrate how music inspires movement.

Discuss dance movements that would be familiar to a specific audience. Have learners choreograph and perform a 2- to 3-minute dance designed for that audience.

A24

Introduction to Theatre

In an age of electronic media, why should teachers be concerned with the goal that every child in the state of Nebraska should be provided with a school curriculum in drama/theatre?

From the Greeks to today, theatre has been an important means for people to come together and celebrate, understand and appreciate life. Of all the arts, theatre most closely mirrors our daily lives, showing characters caught up in making crucial decisions and living with the consequences. As Jacques says in Shakespeare's "As You Like It":

All the World's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts . .

If "all the world's a stage," then the stage and our classroom are expansive places where we can explore all subjects with imagination and creativity through theatre.

Theatre provides learners a means of creative expression. They can develop skills, expand their imaginations and learn something about their world. They can "try on" different characters: a young person experiencing war, or leaving home, or confronting prejudice. Theatre provides an intensive learning experience that involves the body, mind, emotions and imagination.

Drama education prepares young people for life experiences, provides a foundation from which the talented artist can train for the profession, and creates a knowledgeable audience for the performing arts. Through theatre, learners explore their own creative solutions in math, science, business, literature, music, visual arts, dance, and in life. Because a theatre education enables learners to explore their creativity and emphasizes the imaginative side of education, the possibilities for those learners are endless.

Inquiry into Theatre

Theatre	PERCEIVING	INTERPRETING	EVALUATING	CONNECTING
TECHNICAL APPROACH	What basic components are needed to appreciate and participate in a theatre event? B4	How do components of theatre express meaning? B5	What level of proficiency was achieved in the theatre event? B6	How do the knowledge and skills used in theatre assist individuals in everyday life? B7
CREATIVE APPROACH	How might one gain a new understanding from a theatre event? B8	How might theatre help people express what they understand? B9	In what ways was the theatrical process effective? B10	What links can be made from this theatre experience to life? B11
CULTURAL/HISTORICAL APPROACH	From what perspective does one view a theatre event? B12	In what ways does this theatre event reflect its time and culture? B13	What makes this theatre experience important? B14	How does this event relate to other times, places and cultures? B15
CRITICAL APPROACH	What criteria will be used to describe this event? B16	What is this work trying to express? Does it achieve that? B17	Why does one choose "this" rather than "that"? B18	How do my criteria compare to those of others? B19
AESTHETIC APPROACH	What responses are evoked? B20	What does this mean to me? B21	Why is this good? B22	How does theatre change lives? B23

Definitions of *Learning Process* from the Theatre perspective

Perceiving: To understand what is sensed. We describe and analyze our thoughts and feelings about the theatre event.

Interpreting: To express what is understood. We ask how and what a theatre event communicates.

Evaluating: To determine the worth of what is understood/expressed. We reflect on the qualities we value in a theatre event or in art in general.

Connecting: To find a relationship between what is understood/expressed and life. We are searching for those characteristics in theatre that communicate and relate to an individual.

Definitions of *Approaches* from the Theatre perspective

Technical: The components plus basic skills and vocabulary of the theatrical work. Components include the script, actor, stage, audience and scenic elements.

Creative: The process through which the artist and/or audience uses the components and skills to create or reflect upon a theatre experience. This is an evolving process which requires experimentation with various components and techniques to create theatrical form and convey meaning.

Cultural/Historical: The way theatre relates to time, place and point of view. The meaning of a theatre event is derived from its specific time and place. We are interested in how the artist, the historical setting of the artist, and the cultural content shape the form and meaning of the theatre ever

Critical: The standards of measurement used to classify and judge. We examine how effectively basic components and skills are used creatively in a theatre event to evoke a response from an audience and to connect to our personal experiences.

Aesthetic: The way theatre experience allows response, feeling, imagination and action. This approach encourages individual emotional responses to theatre and links these responses to more philosophical views of the human condition.

THEATRE

Technical Approach

to Perceiving

What basic components are needed to appreciate and participate in a theatre event?

Questions:

- What are the parts of a play?
- How do the parts of a play contribute to telling a story?
- What are the elements of a theatrical production?
- What are the parts of a performance space?
- What skills are needed to portray a character?
- What skills are needed to create an environment?

Performance Objectives:

Learners will:

- Demonstrate knowledge of a technical vocabulary and basic information about the theatre.
- Recognize/demonstrate skills of performance and production.

Sample Activities:

Read a story or consider a historical moment; translate it into a script (e.g., Reader's theatre, radio play or drama) with emphasis on the dialogue. Perform it.

View a live or taped performance. Identify the components that made up the production (e.g., actors, sets, costumes, lights and audience).

Study dialects. Write a monologue using a specific dialect. Perform the monologue using the dialect.

Choose a historical character. After researching the life and times of the character, create a costume for that character.

Technical Approach to Interpreting

How do components of theatre express meaning?

Questions:

- How does a play express meaning?
- How is meaning conveyed by the actor? Through design elements? Through text?
- What are the minimal components needed to express meaning?

Performance Objectives:

Learners will:

- Demonstrate how verbal and nonverbal communication work together to present a character.
- Explain what scenery and lights bring to a theatrical performance.
- Identify and analyze the ideas in a play.
- Explain how a play's themes are transmitted through characters and plot.
- Explain how the architectural elements of the performance space contribute to the production's meaning.
- Identify various theatrical styles and how each expresses a different meaning.

Sample Activities:

Have each learner create a character of “a lion.” Discuss the different interpretations. How are they alike? How are they different? What feelings were expressed? How were they expressed? Create another character—e.g., a mouse, lion-tamer or gazelle—and express the same feelings. Discuss how they were the same.

Look at pictures or video excerpts from different productions of the same play. Compare how the design elements were used. Discuss how these images affected the learner's understanding of the play.

Read a play. Determine the style of the piece. Select another style. How would the play change if it were produced in that style?

THEATRE

Technical Approach

to Evaluating

What level of proficiency was achieved in the theatre event?

Questions:

- How well could I be seen and heard?
- How well did the scenery make the theatrical experience believable?
- Were the costumes or sets well built?
- How does my performance compare with others performing the same piece?

Performance Objectives

Learners will:

- Analyze the strengths of a production's story, acting and scenic elements.
- Identify and analyze strengths and weaknesses of their own work and the work of others.
- Identify levels of skills needed in production.

Sample Activities:

Divide the class into groups. Have each group perform the same short scene. Each group should collaborate to establish a place through scenery, props and sound. Compare and contrast the scenes.

Have each learner identify an acting skill and write that skill on a piece of paper. Put the papers in a container and have each pick one at random and demonstrate the skill. Lead a group discussion on level of skills demonstrated.

After viewing a theatrical production or watching one on videotape, have learners write a review in which they express their ideas and opinions about the production.

Have the class read two plays. Compare and contrast the endings for logic and consistency of character. Discuss with the class which ending is the more believable and why.

Have the class build a piece of scenery or a costume. Compare with professionally built scenery or costumes that you might borrow. Discuss the differences with the class.

Technical Approach to Connecting

How do the knowledge and skills used in theatre assist individuals in everyday life?

Questions:

- How do the elements of theatre relate to real life?
- How does the character in a play compare to a real person? To each learner?
- How might designing and building stage scenery help me develop an appreciation for the visual arts?
- How does acting a role help a person to acquire self-confidence, discipline, poise and an understanding of others?

Performance Objectives:

Learners will:

- Discuss how life has players, costumes, makeup and setting—just as a play has.
- Identify human traits they have viewed and analyzed in a character in a play.
- Demonstrate how designing a stage set teaches one about the principles of design.
- Discuss how the knowledge and skills acquired in theatre can be utilized in lifelong learning.

Sample Activities:

Compare a character from a play or a book with a real person. What personal qualities demonstrate leadership? compassion? honor?

Use performance techniques to prepare for a job interview

Describe how the elements of lighting and setting learned in theatre can be used in one's home?

THEATRE

Creative Approach to *Perceiving*

How might one gain a new understanding from a theatre event?

Questions:

- How many ways can a character be created?
- How can different scenery and costume designs serve the same play?
- How many ways can the director create focus?

Performance Objectives:

Learners will:

- Experiment with various theatrical ways to convey an idea.
- Explore multiple ways to describe a situation.
- Explore how audience responses might differ.

Sample Activities:

Select a story, play or historical event. Challenge the class to use nontraditional materials to design costumes or prop possibilities for a character. Have learners explain their choices to the class.

Look at slides or pictures of several paintings noting how each artist achieved focus. Ask each learner to “block” a short scene using these ideas. Discuss what was learned from the paintings.

Decide on a situation. Begin an improvisation and have different audience members join.

Creative Approach to Interpreting

How might theatre help people express what they understand?

Questions:

- How are different meanings presented?
- How do symbols and metaphor convey meaning?
- How is subtext expressed?

Performance Objectives:

Learners will:

- Identify how verbal and nonverbal communication work to express intent.
- Identify how the themes of a play or production are revealed.
- Synthesize how the elements of a play evoke a personal response.

Sample Activities:

Pantomime an everyday activity. Add words to this activity and present it again. Explore the similarities and differences between these two presentations in expressing meaning.

Choose a character from a play. Transform the character into a different creature; e.g., a dog, a cat, a lion. Learners will support their choices through writing, speaking and debating.

Consider several plays read by the class. Discuss the themes and decide if they relate to each other. Demonstrate the correlations.

THEATRE

Creative Approach to *Evaluating*

In what ways was the theatrical process effective?

Questions:

- Does this piece have artistic merit?
- Do all of the technical aspects seem unified?
- Could the work be changed to make the artistic experience more effective?

Performance Objectives:

Learners will:

- Develop criteria for self and group evaluation.
- Demonstrate self-evaluation skills.
- Demonstrate group evaluation skills.
- Critique each learner's collaboration.

Sample Activities:

Improvise a scene. Discuss each person's contribution.

Have each learner keep a journal during a production. Learners record their thoughts on their personal choices, how conflicts were resolved and how the collaborative process worked.

Perform a scene. Critique the scene based on selected criteria. Revise and perform the scene.

Divide the class and assign each group to design a specific area (costumes, lights, sets, makeup) for a musical. Discuss how much collaboration must take place to have a unified production. Lead a class evaluation on the extent to which the collaborative process succeeded.

Learners will write a play together as a class project. Start by sharing ideas in a large group. Then have learners work on the play as individuals. After completion of the written play, learners will analyze the writing process first as a group activity and then as an individual activity.

Evaluate an improvisation to determine how well the characters used the different creative elements of fluency, flexibility, originality and elaboration.

*Creative Approach
to Connecting*

What links can be made from this theatre experience to life?

Questions:

- Do I identify with any characters in this play?
- What themes in this play give me insight into my life?
- By performing, what do I learn that can be used in life?
- How does this reflect society?

Performance Objectives:

Learners will:

- Compare and contrast situations of characters with their own lives and the lives of their friends.
- Identify knowledge and skills gained from reading, viewing or performing.
- Explore various characters in a play. Incorporate life skills that help strengthen the portrayal of the character.

Sample Activities:

In a play or book that the learners have read, discuss what characters are most and least like them. Have learners write a letter to one of these characters asking questions about decisions the character has made. Then have the learners answer the letter as if they were the character.

Discuss the theme of a play assigned for class. Have learners translate the theme into a philosophy of their lives. Have them edit this philosophy to one sentence or phrase and make a poster that states this philosophy. Have them sign their name as creator of this work. Place the poster somewhere in the classroom. Be prepared to discuss the ideas with your class when asked to do so.

Ask the principal to come to your classroom for a performance by the learners. After the performance, explain to the principal what valuable skills have been gained from performance and evaluation and indicate why theatre is essential to the learners' education and lives.

THEATRE

Cultural/Historical Approach

to Perceiving

From what perspective does one view a theatre event?

Questions:

- What context would reveal this theatre event?
- What purpose does theatre serve in a culture?
- How do culture and tradition shape theatrical structure and style?
- How do audiences define a play's meaning?

Performance Objectives:

Learners will:

- Discuss theatre's beginnings and development.
- Recognize importance of audiences in determining meaning.
- Recognize relationships between theatre and cultures.

Sample Activities:

Imagine and perform the ways theatre possibly began.

Divide the class into groups. Assign each group the task of creating a ritual celebration based on class studies (e.g., birthday, revolution, Kwanzaa Day). Each group will share its ritual with the rest of the class. Have the class discuss the similarities and differences of each group's ritual.

Use Lamb's "Tales from Shakespeare" to tell the story of Hamlet or Macbeth. Compare how the play was received by audiences of the 16th century and audiences of today.

Develop a visual time line to show major periods of theatre.

Acting companies often give voice to plays of social significance. Divide the class into two acting companies, and have each develop a philosophy and select plays to fulfill that philosophy. Have each company defend the plays it has selected based on its philosophy.

Cultural/Historical Approach to Interpreting

In what ways does this theatre event reflect its time and culture?

Questions:

- What historical and cultural elements make theatre significant?
- Describe what makes a “classic.”
- How has the experience of attending plays changed through time?
- How do different cultures use elements to express ideas/emotions?
- How has theatre reflected historical and social changes?
- How do different cultures use scenic elements to express their ideas and emotions?

Performance Objectives:

Learners will:

- Demonstrate how the theatre reflects culture.
- Recognize what makes a classic stand the test of time.
- Demonstrate how their present culture is reflected in theatre.

Sample Activities:

Following a production or reading, have learners rewrite an important scene using another culture or point of view.

Have class members create masks based on their culture. Compare with pictures of masks of other cultures. Discuss what the masks tell us about these cultures.

Identify a culture (real or fictitious) and have learners speculate what its theatre was/will be like. What would theatre be like in the “Star Trek” culture? How will television, film, video games, computers and virtual reality affect the future of theatre?

THEATRE

Cultural/Historical Approach

to Evaluating

What makes this theatre experience important?

Questions:

- What makes this play important today?
- Why was it important in its time?
- How would audiences respond to this play today?

Performance Objectives:

Learners will:

- Analyze a play from another time and culture.
- Explain why a play was enjoyed by its audience.
- Explain whether this theatrical experience is important in our time and culture.
- Discuss how the culture is affected by various social issues.

Sample Activities:

Have the learners read several fables from other cultures. Improvise these. Evaluate the importance of the fables to their culture and to ours.

Read the play "The Diary of Anne Frank." Discuss its value today as a document of human experience.

Prepare a questionnaire for the audience of your next production. Work with the class in deciding the questions to ask about whether the audience enjoyed the experience and if they thought it worthwhile. Have the class hand out, collect and tabulate the results. Lead a discussion on what the results mean.

Cultural/Historical Approach to Connecting

How does this event relate to other times, places and cultures?

Questions:

- What societal concerns have affected the making of theatre?
- How can a play serve as a record of its culture for future societies and what continued impact might it have?
- How does a play reflect the concerns of its own society?
- What universal concerns are addressed in plays?

Performance Objectives:

Learners will:

- Demonstrate ways in which plays confirm or challenge societal values.
- Identify societal conditions that might affect the making of theatre.
- Identify and trace universal themes in plays across different cultures and times.

Sample Activities:

Read three or four versions of the “Cinderella” or “Red Riding Hood” stories from other cultures; e.g., Japanese (“Lon Po Po”), Modern (“The Paper Bag Princess”), Brothers Grimm, Walt Disney. Discuss how each version reflects the culture when written.

Study the play “Romeo and Juliet.” What are the problems in reading and performing this play for modern audiences? View a modern film of the play. How does it solve these problems?

Following the study of a specific historical period, write a short script based on your research. Perform the script. How does this play relate to people today?

THEATRE

Critical Approach to *Perceiving*

What criteria will be used to describe this event?

Questions:

- What are my expectations? Were they met?
- Does this work hold my attention? Why or why not?
- Is this work significant and why?
- Why has this work been successful?
- Will it continue to be successful?

Performance Objectives:

Learners will:

- Develop and apply criteria to evaluate a performance.
- Constructively critique their own work including collaborative efforts.
- Exhibit appropriate vocabulary and communication skills in criticism.

Sample Activities:

Brainstorm criteria for a successful performance of a play (e.g., volume, diction, focus and presence).

After viewing a production, have learners write critical reviews as if they were reporters. Comment on the story, acting and scenery based on criteria that fit the local community.

Read a critical review of a play or movie the learners have seen. Have learners identify criteria used in the review. Have learners compare their criteria with those used by the reviewer.

Critical Approach to Interpreting

What is this work trying to express? Does it achieve that?

Questions:

- How do I react to this performance? Why?
- How well did the work communicate its story and meaning?
- Were the levels of meaning in this play clearly presented?
- Did I understand the performance? What helped and hindered my understanding of the performance?
- How does a person know that an audience is understanding what is being communicated?

Performance Objectives:

Learners will:

Analyze and articulate what they have gleaned from a theatre experience.

Describe how metaphor and symbolism help convey layers of meaning.

Sample Activities:

Divide the class into groups. Have each group act out a favorite story. Discuss with the class what worked, what didn't and why.

Discuss in a group each learner's favorite actor/actress. How does one's acting bring meaning to a character and a performance?

Analyze the designs for a certain production, and discuss how well the visual elements aided in an audience's understanding of the story.

THEATRE

Critical Approach to *Evaluating*

Why does one choose “this” rather than “that”?

Questions:

- What qualities do audiences value in a theatre event?
- How do the choices made affect the piece?
- How are the elements of theatre used together to create this production?
- How does knowledge of a particular style or movement help me to understand and appreciate this work more?
- Are these valid criteria for judging the work?

Performance Objectives:

Learners will:

- Develop criteria for judging theatre.
- Articulate how theatrical elements used well together help to create style.
- Describe several different styles of theatre, especially those that challenge conventional definitions. Apply their criteria to each of the styles.
- Determine whether or not the criteria are valid?

Sample Activities:

Divide the class into groups. Have each group perform the same scenario. Discuss how the choices made affect the completed work.

Design two different costumes for one character, and discuss the criteria used to evaluate each one.

Show the class videos of two musicals from two different time periods. Discuss the differences in style between the two. Identify elements that date a production.

Following a performance, have a discussion of what was felt to be the original intent or message. Could the director have made different choices?

Ask the class to develop criteria to judge theatre. Show the class videos of different styles of theatre. Have the learners apply their criteria. Evaluate criteria as to their validity.

Critical Approach to *Connecting*

How do my criteria compare to those of others?

Questions:

- How do standards learned in theatre relate to those learned in life situations?
- What cultural standards are used to evaluate a theatrical experience?
- How do my standards compare to standards of the past or the present?

Performance Objectives:

Learners will:

- Identify standards in theatre that relate to those in other fields of study.
- Identify how their criteria for evaluating a theatrical experience are drawn from other kinds of experiences in their lives; e.g., television, sports.
- Articulate how their criteria are drawn from the past.

Sample Activities:

Improvise a scene about a situation the group has seen or experienced in your school. Discuss how this situation is viewed by each participant.

Analyze how one's experiences influenced his/her reaction to a current popular movie.

Choose a play. Discuss the themes. If this were turned into a visual artwork, a dance, or a piece of music, what criteria would be used to judge the latter? Are the criteria the same as for judging a play?

Keep a journal on actors you have seen in plays, television and movies. How effective were the actors in creating believable people? What criteria were used to make the evaluation?

THEATRE

Aesthetic Approach

to Perceiving

What responses are evoked?

Questions:

- How does a performance engage the learners intellectually, physically and emotionally?
- How does theatre make me more aware of myself and my relationship to the world?

Performance Objectives:

Learners will:

- Describe and analyze how theatre stimulates an audience emotionally, intellectually and physically.
- Describe how theatre makes people more aware of others and of self.

Sample Activities:

After viewing a production, learners will communicate their reactions through another art form

Prepare a questionnaire concerning why people go to see live theatre or to movies. Distribute these questionnaires at a local event. Tabulate the answers and prepare a report that best describes the responses gathered.

Listen to the musical selection "Peter and the Wolf." What is the conflict inside the wolf? What motivates him? Improvise a dialogue among the learners stating all the issues with which wolves have to cope in today's society. Let the class become the community. What are learners' reactions to the wolf's character?

Aesthetic Approach to *Interpreting*

What does this mean to me?

Questions:

- How did I respond?
- How does the work help me look at myself in a new way?
- How does life affect theatre? How does theatre affect life?
- How does the collaboration between audience and performer affect the creation of meaning in the theatre?

Performance Objectives:

Learners will:

- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book.
- Identify various levels of meaning in a theatrical work.
- Articulate the various ways theatre can lead to creative self expression and personal meaning.
- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multicultural and nontraditional).

Sample Activities:

Have learners pick a special moment from their lives that involves self and others. Image a picture of this moment. Think about why learners chose that moment, how they felt, and how they thought the others might have felt. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture. Describe how the characters are feeling. Explain why certain conclusions were reached.

View a video/film/production. Describe how it created meaning and form. Identify the various levels of meaning. Could this work help people deal with problems? Explain.

Choose an incident common to the participants. Divide into small groups to discuss what happened. Have each group re-enact what happened. Compare the presentations. What similarities were there? What differences? Why?

Choose an incident from the news. Re-enact the incident. Discuss how interpretation might be shaped by prejudice, ignorance or viewpoint.

THEATRE

Aesthetic Approach

to Evaluating

Why is this good?

Questions:

- Who says this is good?
- Was this a success?
- What does success mean: Financial? Personal? Societal impact? Test of time?
- What did I learn?
- How strong are my feelings?

Performance Objectives:

Learners will:

- Develop personal criteria for evaluating theatre.
- Develop a personal definition of aesthetic responses.
- Articulate the philosophy of a theatrical work.

Sample Activities:

View taped segments from various television programs. Decide on criteria for evaluation before ranking the programs.

Develop a chart to be placed on the wall of the classroom that represents evaluative points of view (e.g., financial, personal, social, critical and historical). During the year, as learners view theatrical presentations, have them make an appraisal of each performance from these points of view. Hold frequent discussions during the year. As the discussions and time progress, learners can reevaluate the performances.

Brainstorm a list of favorite television shows. Discuss. Why is a particular show popular? Do adults approve of this show? Is it important that other people like it?

In small groups, review various definitions of aesthetics from art and music. Have each group collaborate on a definition of aesthetics. Share and discuss.

Aesthetic Approach to Connecting

How does theatre change lives?

Questions:

- How does reading, radio, film, or stage production affect my personal emotions, ideas and opinions?
- How does theatre provide occasion for celebration and festival?
- How does theatre challenge one to social action?
- How does theatre affirm and challenge social mores?

Performance Objectives:

Learners will:

- Articulate how attending a performance provides them with a sense of an occasion, a place to celebrate.
- Express personal emotions, ideas and opinions through participating in a theatre activity.
- Explain how a play affirms or challenges their societal or personal values.
- Discuss how persuasion techniques learned in the theatre are used in the media and politics.

Sample Activities:

Plan for the entire class to attend a school play or movie together. Have the learners discuss the value of such a group activity instead of attending a play or movie alone.

Through the use of puppetry, re-enact a situation. Include multiple points of view or involve the audience in selecting how the characters resolve the issue.

Improvise a scene about a highly publicized school issue. Create a television script from this improvisation; produce it on videotape. Compare and contrast the actual event with the televised production. Discuss the televised production's merits and weaknesses.

Music



Introduction to Music

The study of music in our nation's schools has a long and proud tradition dating back to the inclusion of music in the curriculum of the Boston Public Schools in 1838. Today, virtually every school in the United States includes at least some music instruction in its curriculum. Why has music been included in the curriculum? Perhaps it is because society recognizes that an education in music has provided and will continue to provide the individual with powerful tools for living in a changing world. Foremost among these powerful tools are: (1) an outlet for creativity and self-expression; (2) a catalyst for the learning process itself; and (3) a unique perspective for knowing about the world and understanding one's self.

First, music provides an outlet for creativity and for self-expression. Musical performance, composition and improvisation can enable individuals to express their noblest thoughts and feelings. The process of making and creating music engages the imagination. It allows individuals to assert their uniqueness. These outlets are particularly important in today's technology-oriented society. In music, as in life, there are often no clear or "right" answers to questions that are nonetheless worth asking; e.g., can this musical phrase be made more expressive by making it louder or softer? In a world inundated with "factual" information, an education in music gives students an opportunity to explore subjectivity as a viable way of responding to their world.

Not only does the study of music provide an outlet for creativity and self-expression, it can serve as a catalyst for the learning process itself. When students are engaged in the skills-based discipline of making music, they must encounter their strengths and weaknesses in a very authentic way that differs greatly from the abstract learning, which occurs in other disciplines of the curriculum. Success in the development of musical skills and literacy brings excitement and exhilaration to the learning process.

Not only are musical skills and understandings reinforced by this success, but students become increasingly interested in the learning process. They build "the bridge

between the verbal and nonverbal, between the strictly logical and the emotional, to gain an understanding of the whole” (National Standards 6). In brief, the job of learning music is real, transferable and powerful.

Finally, and perhaps most importantly, the study of music provides a unique perspective for knowing about the world and understanding one’s self. To sing the “Hallelujah Chorus” from Handel’s “Messiah” is to know and to experience one kind of beauty; to play Mussorgsky’s “Pictures at an Exhibition” is to experience a different array of power and feelings. Musical encounters such as these unlock “transcending dimension(s) of reality. . .provid(ing) bridges to things we can scarcely describe, but respond to deeply” (National Standards 7). Music exalts the human spirit; it transforms the human experience.

In summary, opportunities for developing creativity and self-expression, for comprehending and valuing the learning process, and for understanding the human experience are among the many ways in which the study of music contributes to the education of our nation’s young people. The value of these opportunities provides strong rationale for the study of music to have a major role in the educational process in the next century.

Inquiry into Music

Music	PERCEIVING	INTERPRETING	EVALUATING	CONNECTING
TECHNICAL APPROACH	What skills/ language are needed to participate in performing and listening to music? C7	How do the skills and language of music communicate? C8	What degree of proficiency was achieved? C9	How do advancing musical skills encourage lifelong learning? C10
CREATIVE APPROACH	How are the basic elements of music used creatively? C11	What is this music communicating? C12	Is a musical message conveyed effectively? C13	What does this message communicate to the individual? C14
CULTURAL/ HISTORICAL APPROACH	From what perspective is style expressed? C15	What does the music mean in the context of its time and place? C16	Does the music have significance today, yesterday and/or for the future? Why? C17	What connections can be made to other times, places and cultures? C18
CRITICAL APPROACH	Are the basic elements of music used effectively? C19	How well does this music evoke a response? C20	What is the value of this music? C21	Are meaningful connections made to personal experience? C22
AESTHETIC APPROACH	How are the senses involved in responding to music? C23	Why does this music evoke a reaction/ response? C24	How does music relate to the individual? C25	How does music relate to life? C26

Definitions of *Learning Process* from the Music perspective

Perceiving: Perceiving is the process by which one analyzes the aural elements of music. Through perception, we “develop sensitivity to the expressive qualities of music,” we increase our “aural awareness,” we “encourage musical responsiveness,” we deepen our involvement with the music, and we “promote understanding of the nature and structure of music.” Perception is “the first step in musical learning.” It is the foundation of musical discrimination. Through discrimination, we acquire and develop the skills that are basic to competent musicianship: pitch and rhythm discrimination, musical literacy, sensitivity to expression and an appreciation for proficiency (*Visual and Performing Arts Frameworks for California Public Schools*).

Interpreting: It is through interpreting that we ask how and what music communicates. We examine a musical source to determine its meaning both in reference to its original context and its ability to generate a reaction in our time. Music may be interpreted in the cognitive, the affective and the psychomotor modes. As we examine musical elements, we also consider how musical sounds make us feel. Just as literature and the other arts are powerful communicators, music serves to convey both ideas and feelings through its vocabulary of pitch, rhythm and harmonic colors.

Evaluating: Through evaluation, we reflect on the significance of the music. We assess the quality of the musical message. We also accept the responsibility of examining the merit of the musical work. Does this music still have significance today? How does this music relate to the individual? What degree of proficiency was achieved? These questions are important facets of evaluation. We also examine our own music making for expressivity, proficiency of conveying the intended message and competence in applying our musical skills to the tasks of recreating or creating a piece of music. Both internal and external evaluations are necessary in remaining faithful to the ideas of the composer and the needs of the music.

Connecting: When we consider how music relates to life, we are making connections. Those connections may be drawn from personal experiences; or we may consider other times, places, or cultures. We are searching for those characteristics in the music that communicate and relate to the individual. Connecting requires understanding, applying, analyzing, and synthesizing ideas and concepts. Connecting encourages students to find and solve problems, thereby advancing musical skills and encouraging lifelong learning.

Definitions of *Approaches* from the Music perspective

Technical Approach: The technical approach is concerned with the rudiments of music. Building skills and developing proficiencies are of great significance for both beginning and advancing musicians. Moving from understanding and application to the higher level of analysis, evaluation and synthesis are vital to developing technical competence. The language and skills of musicianship are the primary tools of all the other approaches.

Creative Approach: In this approach, the basic elements of music are explored. The use of improvisation and manipulation allows the student to discover both traditional and novel relationships. Experimentation with the basic elements of pitch, rhythm, harmony, tempo, dynamics, articulation, styles and sound sources, both alone and in various combinations, gives the students problem-solving and decision-making opportunities. Being creative requires the building of a solid, fundamental pallet of skills, which are drawn from in the creative process. Learning to be creative involves both convergent and divergent thinking opportunities and the capacity to feel comfortable in an evolving process.

Cultural/Historical Approach: This approach examines the perspective of a musical work. The meaning of a piece of music is derived from its particular time and place. Music elements are used to express specific ideas that represent life occasions such as a harvest, a wedding, death, war and patriotism, or identification with a particular group. As we seek to uncover what significance the music may have for us today, we are also looking for clues which allow us to make connections with the music of other times and cultures.

Critical Approach: Using the basic elements of music, the basic vocabulary of music and an understanding of the music's perspective, we examine how effectively the basic elements of music are used in a specific musical work. We interpret the music's effectiveness in evoking a response from the listener/performer, and we examine how this music connects to our personal experiences. The most important function of the critical approach is in the determination of the value of a musical work. Does this music have value in and of itself?

Aesthetic Approach: This approach encourages individual emotional responses to music. The very essence of a musical work's meaning for the individual is based upon the strength of qualities the music possesses and the ability of the individual to perceive those qualities. "How does this music relate to life?" becomes the key question of musical aesthetics. How are the senses included in the response to this music? Why does the music evoke a reaction? How does music relate to the individual? These are all questions which guide the examination of the music's aesthetic value. Perceiving, interpreting, evaluating and connecting are the processes by which we determine the aesthetic value of a piece of music for both the present and for posterity.

These five approaches all share in the processes of perceiving, interpreting, evaluating and connecting. The study of a musical work may be approached from many vantage points. These five processes are designed to encourage new ways to think about instructional approaches to teaching music. They are not mutually exclusive. The richness and vividness of these approaches exist in the many characteristics that they share and in how they overlap. Just as great music is filled with variety, music education must not fall into a methodological malaise, which may reduce its effectiveness. When experiencing any work of art, one must look for freshness and unpredictability; then the reaction to it will be enhanced and enriched. These approaches represent many perspectives from which to view the study of music. We encourage you to search for a new perspective to give to yourself, your students and your teaching. Music is an opportunity to examine other times, places and cultures. Your journey must be new and exciting for the sake of each new face you welcome into your classroom.

*Technical Approach
to Perceiving****What skills/language are needed to participate in performing and listening to music?*****Questions:**

- What are the basic elements of music?
- What techniques are necessary to perform music competently?
- What vocabulary is needed to describe musical events?

Performance Objectives:**Learners will:**

- Demonstrate appropriate technical skills for their particular voice or instrument.
- Demonstrate a knowledge of the formal elements and appropriate vocabulary of music.
- Demonstrate a basic understanding of musical notation.

Sample Activities:

Provide opportunities that allow learners to translate music from sight to sound and sound to sight using iconic or symbolic (traditional) notation.

Develop a music dictionary using age-appropriate terminology including technology and terms from other cultures.

Demonstrate vocally or instrumentally, or through the use of music games (e.g., "Jeopardy", football, basketball), or movement, the definitions of musical terms.

Using CD-ROM software, examine a piece of music with respect to how the basic elements of music are used.

MUSIC

Technical Approach *to Interpreting*

How do the skills and language of music communicate?

Questions:

- What sounds are used to communicate in music of various cultures?

Performance Objectives:

Learners will:

- Describe technical accuracy, style, phrasing, etc., appropriate to specific musical work.
- Explain the communicative properties of music in various world cultures.

Sample Activities:

Perform a composition with appropriate style, phrasing, technical accuracy, expression, dynamics, tempo, etc., so that it communicates with an audience.

Listen to examples of music of various cultures (e.g., African talking drums, Alpine horns, folk songs, call and response) and examine how communication may occur.

Perform a piece of music changing some of the elements of the music (e.g., tempo and loudness). How do these changes affect the message?

Examine the musical sounds now available through technology (e.g., synthesized accompaniments).

*Technical Approach
to Evaluating****What degree of proficiency was achieved?*****Questions:**

- How do my performances compare with other performances of the same work?
- How does reflection on one's performance influence musical self-concept?
- How does my personal understanding and experience with a musical selection affect my ability to interpret it?

Performance Objectives:**Learners will:**

- Devise specific criteria for making informed critical evaluations of the quality and effectiveness of a piece of music.
- Apply the criteria to their own performances and the performances of others.

Sample Activities:

Sing/play a piece of music using several different interpretations (e.g., change tempo, dynamics, articulation, etc.). Chose the most effective rendition and provide a rationale for the choice.

Listen and compare various performances of the same piece. (Learners will identify the instruments or ensembles used, tempos performed and dynamics. They will tell which they like and why.)

Evaluate a performance using audio/video taping.

Technical Approach

to Connecting

How do advancing musical skills encourage lifelong learning?

Questions:

- How do these skills benefit individuals in music activities after graduation?
- How do these skills benefit individuals in non-music activities after graduation?

Performance Objectives:

Learners will:

- Demonstrate increasing technical proficiency on an instrument or with the voice.
- Develop a larger and more varied repertoire of music.
- Develop a positive attitude to engaging in musical activities outside of school music groups.

Sample Activities:

Perform an etude or song at an increasing degree of proficiency (technical and expressive).

Attend performances or view a videotape of soloists/ensembles that are new and unique to each learner's performance medium. Explore the arts culture of your community (e.g., ethnic festivals, folk art, arts and craft fairs).

Prepare an audition piece for a community ensemble/production.

*Creative Approach
to Perceiving*

How are the basic elements of music used creatively?

Questions:

- How are the basic elements of music manipulated to create unity and variety in a musical work?
- What makes two performances of the same musical work different from each other?

Performance Objectives:

Learners will:

- Improvise/create melodic and rhythmic patterns with a variety of sound sources.
- Demonstrate appropriate compositional skills/styles with imagination.

Sample Activities:

Create a single, personal system for notating pitch and rhythm.

Play/sing melodies in a question-answer format. Manipulate the elements of traditional and multicultural music in a creative manner (e.g., alter the rhythm of a given song to create an accompaniment that could be played on rhythm instruments).

Use a computer musical composition application such as "Deluxe Music Construction Set" or "Instant Music" to explore how changes in the basic elements of music affect unity and variety in a musical work.

MUSIC

Creative Approach *to Interpreting*

What is this music communicating?

Questions:

- How does the composer communicate the picture or story line of the music?
- How may the elements of music be manipulated to change the message of the music?

Performance Objectives:

Learners will:

- Improvise vocally or instrumentally over a given melody.
- Interpret a piece of music through narration/illustration.
- Compose and arrange music within specified guidelines.

Sample Activities:

Use instruments, voice and "found sounds" to create a piece of music on a certain theme (e.g., weather, a machine, an emotion, an animal).

Listen to an excerpt of music and create a narrative. Then use dance, pictures, or instruments in place of words to perform the story.

Use a familiar tune as a basis for improvising vocally or instrumentally.

Select a piece of program music (music based on a story or picture) such as "Pictures at an Exhibition," "Sorcerer's Apprentice," or "The Nutcracker" and create new music that expresses the picture or story line.

Using a standard jazz tune (such as "Blues Walk"), have the learners play or sing the melody in unison with the rhythm section and then have the learners improvise individually using the melody and chord structure of that song.

Creative Approach
*to Evaluating****Is a musical message conveyed effectively?*****Questions:**

- How does the music's title influence one's sense of anticipation about the message?
- What alternate titles could be suggested for a selected musical work?

Performance Objectives:**Learners will:**

- Describe what messages or emotions are communicated after listening to a piece of music.
- Describe how manipulating the basic musical elements may alter the message.
- Explain how the creative elements of music become powerful vehicles for communicating past, present and future messages.

Sample Activities:

Play examples of music and let the learners decide a title for what was heard. Compare their selections with the actual titles.

Attend a performance or view a video concert and write a personal narrative on what message the music conveys.

Play examples of music and let the learners decide a title and/or function for what was heard. Compare their selections with the actual titles and or functions (include music from various cultures). Refer to this cell in Section E for a listing of possible music examples.

*Creative Approach
to Connecting*

What does this message communicate to the individual?

Questions:

- How do musical messages compare among different individuals?
- How do different composers treat the same theme (e.g., French Revolution through Beethoven's "Eroica")?

Performance Objectives:

Learners will:

- Analyze music of various cultures as a vehicle for communication.
- Develop criteria for audience behavior in various types of concert settings.
- Identify pieces of music which express strong messages.
- Identify musical works which have a strong personal significance to an individual.

Sample Activities:

Listen to examples of music from different cultures such as "Teaching the Music of the Hispanic Americans" (MENC Video Resource #307 1) or "Global Meditations;" The Relaxation Company; Roslan, New York. Discuss what messages the piece communicates.

Discuss how audience behavior is indicative of what message the music is conveying and why that behavior may or may not be appropriate.

Listen to examples which express a strong message from the composer and identify the message.

Bring in examples of music that have a strong personal significance and explain that personal connection.

Use learner-generated verbal or printed pro-ram notes to connect with the audience in a performance.

Have learners make a verbal presentation of a music selection as if they had written it.

Cultural/Historical Approach *to Perceiving*

From what perspective is style expressed?

Questions:

- How is style in music used to express perspectives of life stages, ceremonies, history, nationalism, spirituality and nature?

Performance Objectives:

Learners will:

- Identify aural examples of music from various historical style periods and cultural perspectives.
- Explain the function of music in the ceremonies of various cultures.

Sample Activities:

Create through sounds and/or movement a piece of music for a ceremony or special occasion.

Listen to an example of a patriotic work such as Sousa's "Stars and Stripes Forever," the Canadian National Anthem, or "Lift Every Voice and Sing," and a movement from a symphony such as Beethoven's Fifth Symphony, Mozart's Fortieth Symphony, or Sibelius's "Finlandia." Have learners determine what function each work serves?

Use technology to create ceremonial music. Re-enact an historical time through music.

Identify how the basic elements of music are arranged to represent the perspectives of life stages, ceremonies, history, nationalism, spirituality and nature. Listen to how the elements are used stylistically to represent those perspectives (e.g., Bock's "Fiddler on the Roof," Handel's "Water Music," Tchaikovsky's "1812 Overture," Smetana's "Moldau," the Benedictine Monks of Santo Domingo de Silos, "A Cry From the Earth," Music of the North American Indian, Folkways Records FA 37777, and Stravinsky's "Rite of Spring.")

MUSIC

Cultural/Historical Approach

to Interpreting

What does the music mean in the context of its time and place?

Questions:

- How is musical interpretation influenced by historical contexts?
- How is musical interpretation influenced by cultural contexts?

Performance Objectives:

Learners will:

- Describe distinguishing characteristics of musical styles that represent various cultures and historical periods.
- Identify the musical characteristics of an unfamiliar example of music and classify by style.
- Identify by characteristic, classify by style, and explain verbally the meaning of the music in its time and place.

Sample Activities:

The learners will generate a glossary of world music terms that fit the examples being studied.

Listen to examples of music from different times and cultures and describe distinguishing, characteristics of the musical style.

For example:

Oratorio Chorus ("The Hallelujah Chorus" from Handel's "Messiah")
English Madrigal ("Sing We and Chant It" by Thomas Morley)
Spiritual ("Go Down Moses")
Symphony ("Surprise Symphony" by Haydn)
Ballet ("Appalachian Spring" by Copland)
Ragtime Music ("Maple Leaf Rag" by Scott Joplin)
Be Bop ("Donna Lee" by Charlie Parker)
Indian (Sitar by Ravi Shankar)
Greek (Piano/vocal - Yanni)
Native American (Flute Music by Carlos Nakai)
"The Smithsonian Collection of Classic Jazz" (Revised)
Recordings RC033; P5t 19477

Sing and/or play music that represents a particular historical and/or cultural context. Explore how the style characteristics affect the impact of the performance on the listener.

Cultural/Historical Approach to Evaluating

Does the music have significance today, yesterday and/or for the future? Why?

Questions:

- What influence does the historical setting of the work have on its worth today?
- How do current events affect the value and use of music in today's society?

Performance Objectives:

Learners will:

- Describe how the significance of a piece of music changes over time and cultures.
- Explain how the value of music changes when viewed from different cultural perspectives.

Sample Activities:

Listen to an example of a Gregorian chant and discuss its significance today.

Sing/play a song and discuss its significance at the time it was written.

For example:

"When Johnny Comes Marching Home"
 "Star Spangled Banner"
 "Michael Row the Boat Ashore"
 "Go Down Moses"
 "Wade in the Water"
 "Follow the Drinking Gourd"
 "Yankee Doodle"
 "Chester"
 "Blowin' in the Wind"
 "If I Had a Hammer"
 "Where Have all the Flowers Gone"
 "Battle Hymn of the Republic"
 Military Songs

Cultural/Historical Approach

to Connecting

What connections can be made to other times, places and cultures?

Questions:

- How does music of the past still relate to today's audience?
- How does music of other cultures speak to the listener?

Performance Objectives:

Learners will:

- Describe characteristics of music from different historical periods and other cultures.
- Identify music from our own cultures which might play a similar function to music from another time period/place/culture.

Sample Activities:

Find musical examples of songs written with an extra-musical function---songs of celebration, protest songs, patriotic songs, e.g., Voices. 279026 (20 countries represented), Exaudi-Cuba. PROPHONE PCDO19. Use these songs to be the basis of short "plays without words" connected to the function of the song to be devised by the learners in small groups (Examples listed on C-17).

Select a known melody and write new lyrics to create a song to celebrate an event. Discuss the feelings conveyed by the new song.

Plan a mini-concert on a culture or historical era.

Examine musical examples written with an extra musical function and connect those functions to events in the learners' lives today.

Bring an example to class of classical music from movies, television, cartoons, commercials, video games and church. Make the connection to the original piece of music.

Examine the rituals that learners go through to begin school and compare, contrast, connect with rituals in other cultures (e.g., "Shanile" Lesson Plan, Music Educators Journal, July '94, Page 23).

Learn a traditional game song from another culture; e.g., "ROOTS AND BRANCHES: A Legacy of Multicultural Music for Children" by Patricia Sheehan Campbell, World Music Press.

*Critical Approach
to Perceiving*

Are the basic elements of music used effectively?

Questions:

- Is the music effective from the listener's perspective?
- Is the music effective from the creator's perspective?
- Is the music effective from the performer's perspective?

Performance Objectives:

Learners will:

- Analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive.
- Use basic musical vocabulary to describe musical events.
- Develop vocabulary that describes the various music elements/events.

Sample Activities:

Listen to and identify various vocal and instrumental sounds using traditional and non-traditional terms or labels.

Examine the sounds and the construction of musical instruments and vocal techniques from music of various cultures.

Make use of synthesizers and computers to manipulate the basic elements of music; i.e., pitch, duration, volume, harmony, timbre, tempo, rhythm and texture.

MUSIC

Critical Approach to Interpreting

How well does this music evoke a response?

Questions:

- What reaction does it evoke?
- Does it evoke the same reaction in all learners?

Performance Objectives:

Learners will:

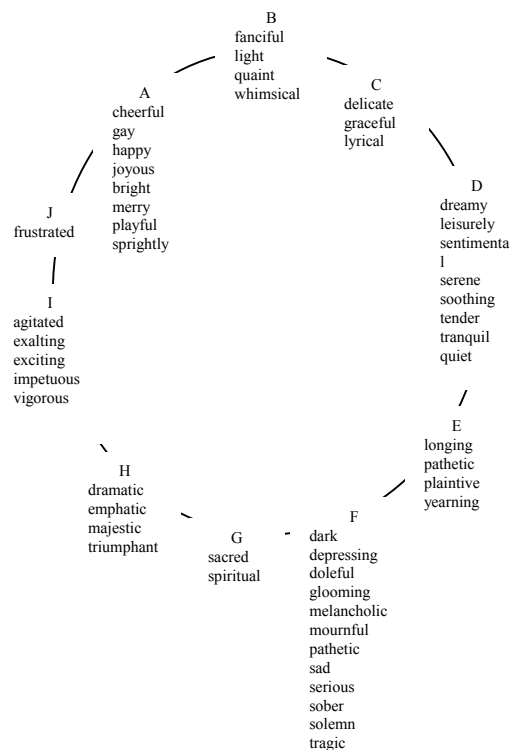
- Describe how responses to music may differ when listening to or performing music.
- Identify mood/feeling in response to music.

Sample Activities:

Examine if the response to music is different when listening only or when participating in the making of music.

Listen/play/sing/move/illustrate and respond to music using the appropriate mood chart ("How do I feel?" chart for small children; Hevner Adjective Chart for older learners.)

Create a series of sound pieces to accompany the ideas, events and emotions dramatic related to a selected piece of children's literature. Videotape the production; verify its effectiveness.



Hevner Chart

Hoffer, C.R. (1973).
Teaching Music in the Secondary Schools.
(2nd edition) Belmont, CA
Wadsworth Publishing Company, Inc.

*Critical Approach
to Evaluating****What is the value of this music?*****Questions:**

- Why are some pieces still performed years after their creation while others are forgotten?
- How do we decide what pieces to perform/program?

Performance Objectives:**Learners will:**

- Design a rationale for judging a piece of music as "quality" music.
- Develop criteria for programming music.

Sample Activities:

One of the ways we learn about past cultures is through their music. Have learners select examples of music, which would help future generations understand them and their culture.

Choose 5-15 minutes of music for a radio show on a given theme, including a variety of moods and styles.

Choose background music for a piece of literature that learners have read.

Have learners generate characteristics that a piece of music must have to be considered "quality." Using a familiar piece of music, determine its value "quality."

View a portion of a motion picture with and without the sound and explore the impact it has on the total experience. (i.e. "Star Wars," "Dances With Wolves", and "Home Alone").

MUSIC

Critical Approach to *Connecting*

Are meaningful connections made to personal experience?

Questions:

- How do musical experiences relate to my life?
- How do musical encounters help to give meaning and focus to "peak" experiences, those special, meaningful moments in my life?

Performance Objectives:

Learners will:

- Explain music that has been determined by the individual learner to relate to something meaningful in his/her life.
- Explain the connections between music and significant, individual experiences.

Sample Activities:

Indicate what pieces that are currently popular will remain well known 20 years from now? Why? Imagine you have enough money to buy three compact discs. Select music from three sections of the store that you typically do not frequent. Explain why you chose the style of music represented in these sections to add to your collection.

Examine musical experiences in your own life. Analyze the impact of music in these experiences.

How does music manipulate thoughts and feelings (e.g., TV commercials)?

Imagine a world without music for one week. How would it change your life?

Aesthetic Approach to Perceiving

How are the senses involved in responding to music?

Questions:

- How do the learners respond emotionally to the music?
- How do the learners respond physically to the music?
- How do the learners respond intellectually to the music?

Performance Objectives:

Learners will:

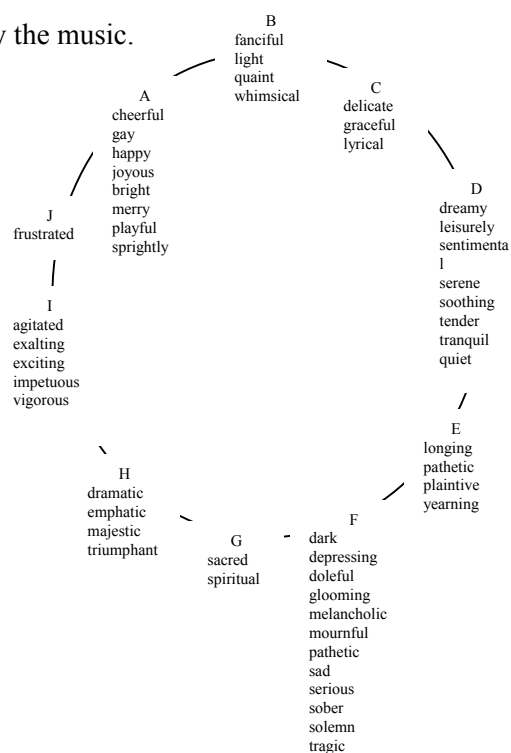
- Demonstrate their response to a piece of music through movement/illustration.
- Demonstrate their response to a piece of music through verbalization/writing.
- Identify feelings generated by the music.

Sample Activities:

Listen to music and respond with creative movement with or without props.

Listen to music and respond with a written narrative or verbalization of a creative image.

Use the Hevner Adjective Chart and have the learners place markers in the appropriate sections.



Hevner Chart

MUSIC

Aesthetic Approach *to Interpreting*

Why does this music evoke reaction/response?

Questions:

- How does the music relate to specific life experiences?
- Why does the same music evoke different responses?

Performance Objectives:

Learners will:

- Show an individual response to the music.
- Compare their responses.

Sample Activities:

Select three musical works that represent different styles and have learners choose a reaction card (happy, sad, angry) for each piece. Learners with similar reactions could then work cooperatively to discuss why the music evoked that particular reaction.

*Aesthetic Approach
to Evaluating*

How does music relate to the individual?

Questions:

- How strong are the feelings evoked by the music?
- Do feelings evoked by the music cause an emotional response?
- How are feelings communicated through the music?

Performance Objectives:

Learners will:

- Explain the feelings caused by a piece of music recently heard/performed.
- Distinguish music, which has meaning for the individual from music that has a more generic, functional intent (e.g., Duke Ellington arrangement as distinguished from a Sousa march).
- Understand the meaning particular pieces of music have for people of cultures and backgrounds different from those of the learners.

Sample Activities:

After listening to a song or a piece of music, ask learners to write a personal reaction to the music in a journal.

Ask learners to select three pieces/songs that best represent them personally to share with a famous person who lived several centuries ago. Learners may wish to explain why they selected the music.

MUSIC

Aesthetic Approach to *Connecting*

How does music relate to life?

Questions:

- How does this music make connections to life?
- Does it connect to my life?
- Who might feel connected to this music?
- What message/feeling is generated by this music?

Performance Objectives:

Learners will:

- Identify the expressive musical elements (rhythm, melody, harmony, texture, tone quality) in live or recorded music.
- Describe how the expressive musical elements reflect the feelings of characters in program music.
- Describe how the expressive musical elements reflect life experiences.
- Select or create musical works that relate to the learners' lives and describe the relationship.

Sample Activities:

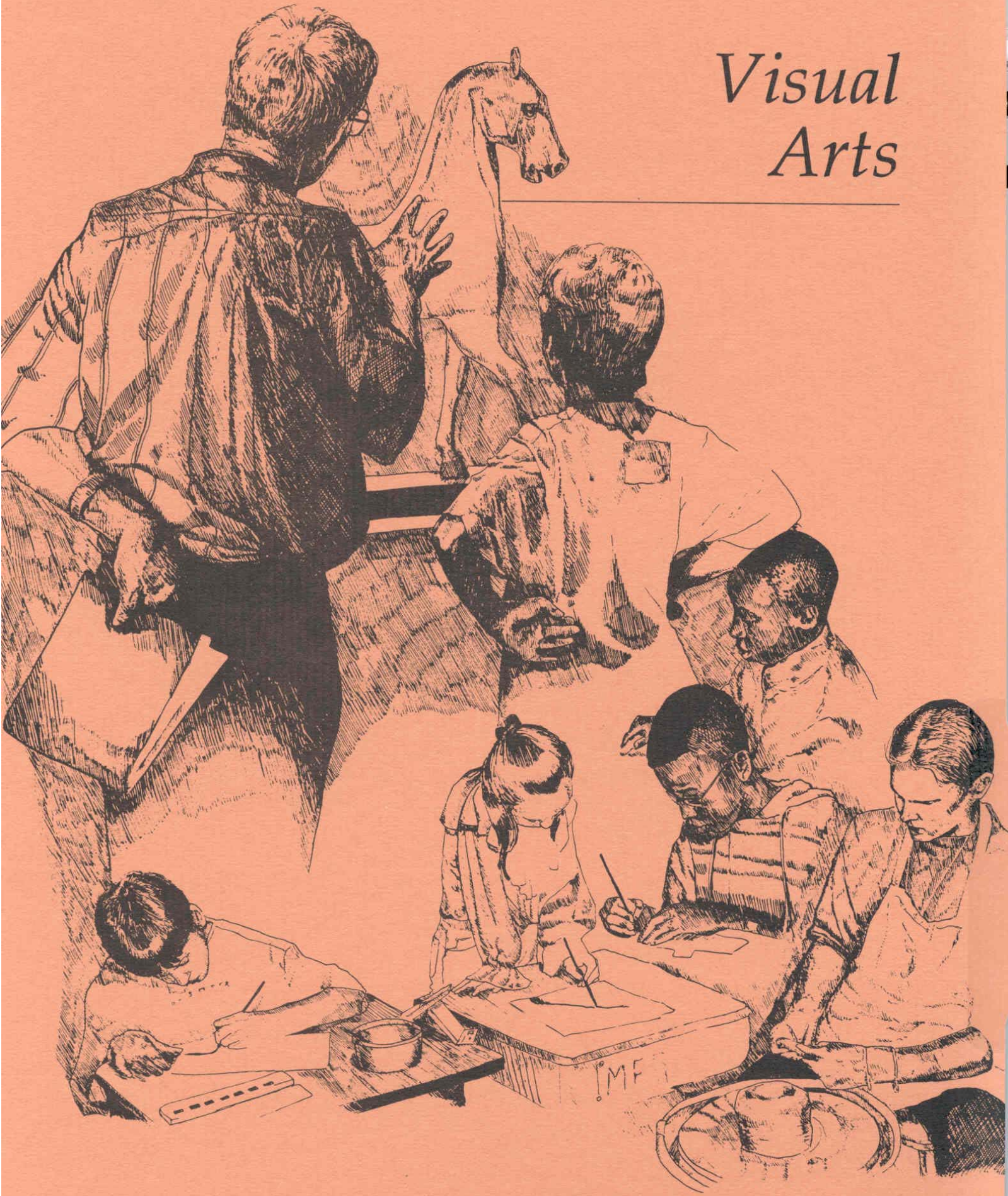
Identify the expressive elements of music in live or recorded music.

Describe how the expressive musical elements reflect the characters' feelings in program music.

Describe how the expressive musical elements reflect life experiences.

Using technology, create a composition that would provide future generations an understanding of the learners and their culture.

Visual Arts



Introduction to the Visual Arts

Visual images flood our society today, from images we call works of art, to television, signs and magazine ads. Every day young people interact with images that attempt to convey a message in a visual language. Just as we believe that students need to understand, analyze and use the written and spoken languages, they must understand, analyze and express themselves in visual language. The study and production of visual art in our schools enable students to become literate and informed adults in our visual worlds. The study of visual art also offers learners a new avenue for expression of emotion and ideas to all students, and especially to those who have found no other avenue of expression.

The visual arts also offer students ways to make connections to other people, times and places. Not all cultures have set aside a special category of objects called "art"; but all cultures have made objects for ritual, and decorated or embellished objects that record their lives, express their ideas and beautify their world. The study of another culture through art allows students to make direct connections to their own experiences and understanding.

While visual art should be studied for its own sake, it also offers wonderful opportunities for interdisciplinary links to other arts and other fields of study. For example, the visual arts can aid in the understanding of historical events from diverse perspectives, and art production can help students explore mathematical principles in concrete ways. In our visual world, the arts can make other fields of study come alive for learners and provide a connector to their experiences.

Our society has come to value creative people who can use imagination to offer alternative solutions to critical problems. The visual arts, which value intuition, imagination and originality, can offer ways for learners to explore their own creativity and that of others. The arts foster critical thinking because in the visual arts we seek a variety of solutions to a single problem. We need to be sure that we remember the imaginative, creative side of education. The visual arts can make education more relevant for our learners, help our young people survive and thrive in our society, reach students who have been marginalized and help students to understand diversity.

Inquiry into Visual Arts

Visual Arts	PERCEIVING	INTERPRETING	EVALUATING	CONNECTING
TECHNICAL AND CREATIVE APPROACH	What am I creating? D4	What am I trying to say? D5	Does this work? D6	What connections can I make to my art and why? D7
CULTURAL/HISTORICAL APPROACH	What does the form of this work say about its context? D8	What does it mean in its time and culture? D9	Why is this work important? D10	What connections can I make to other times, places and cultures? D11
CRITICAL APPROACH	What are the elements and content of the work? D12	How am I reacting to this and why? D13	How good do I think this is? D14	What connections can I make to my own experience? D15
AESTHETIC APPROACH	What are the ways we can approach art? D16	How does art make meaning? D17	Is this good? D18	How does art relate to life? D19

Definitions of *Learning Process* from the Visual Arts perspective

Perceiving: Perceiving is the process by which one analyzes the form of a work of art, the vehicle that carries the idea. Through this process, we examine the “formal elements” of the work—the qualities such as a line, shape, value, texture and color—and the conceptual structure used to organize the elements.

Interpreting: It is through interpreting that we ask what a work of art expresses. We consider the subject matter of the work, what the work meant at the time it was made and the function of the work in its society. In order to understand deeper levels of meaning, we can consider a variety of factors; such as, the role of art in society, matters of artistic biography or patronage, the history of ideas, the experiences of the viewer, and other social and cultural factors.

Evaluating: It is through evaluation that we reflect on the integrity of our own work and the work of others. Evaluation calls for constant reflection of the qualities that we value in a particular work or in art in general, rather than a final judgment on whether a work is good or bad.

Connecting: It is by making connections that we consider how art relates to life. We may make connections with the life experiences of the artist, with concerns of society and with our own experiences. It can also refer to connections made between cultures and historical periods that can be made through art. Art can often be used to understand universal concerns of humankind, to express the concerns of people in a particular time and place, and to express the concerns of a particular artist.

Definitions of *Approaches* from the Visual Arts perspective

Technical and Creative Approach: This is the approach of the visual artist. Artists use various media and techniques to create art forms and to convey meaning.

Cultural/Historical Approach: This is the approach of the art historian. The art historian is particularly interested in how the artist, the historical setting of the artist, and the cultural context shape the form and meaning of the work of art.

Critical Approach: This is the approach of the art critic. The critic looks at the artist, the historical setting of the artist, the cultural context, the form and the meaning of the work of art. The critic uses the analysis of the work and its context to make a personal evaluation of the work.

Aesthetic Approach: This is the approach of the philosopher of art. Philosophers also deal with aspects of form, meaning and context, but link these to more broadly conceived themes rooted in views of the human condition. Such themes include human nature, in which aesthetics often emphasize perception, feeling and imagination. Another theme is valuing, in which philosophers often ask what it is that makes art so valuable and how aesthetic value is like or unlike other values such as cultural value, economic value or moral value.

VISUAL ARTS

Technical and Creative Approach

to Perceiving

What am I creating?

Questions:

- What medium will I choose to express the content of my work? Why?
- What techniques will I explore in this work?
- How will I handle the formal elements as I design my work of art?
- How will the forms I create express the content I want?

Performance Objectives:

Learners will:

- Explore a variety of techniques and media.
- Explore a variety of ways that art materials can be used.
- Demonstrate a technical knowledge and creative use of the formal elements (e.g., line, shape, color, texture) and design principles (e.g., rhythm, balance, emphasis) in a variety of media.

Sample Activities:

Create works of art dealing with the same subject using three different techniques. Compare and contrast how the elements and principles of design function in the three works. How do they contribute to the meaning in each work?

Discuss the medium and techniques used to create a selected art work. Have learners create works of art using a similar medium and/or technique that express their ideas.

Technical and Creative Approach to Interpreting

What am I trying to say?

Questions:

- How will the medium and techniques I choose help me to express my meaning?
- How do the forms that I am making express my intent?
- How can I use symbols to make meaning?
- What kinds of symbols might I choose that convey universal, culturally-specific, or personal meaning?

Performance Objectives:

Learners will:

- Discuss the way their selection of medium and techniques has contributed to the meaning of their work.
- Express and analyze personal and universal feelings and ideas in their art work.
- Interpret real or imagined events in images and justify the interpretation.
- Synthesize multiple ideas or views in their work.
- Provide interpretations of the ideas or feelings expressed in their work as needed.

Sample Activities:

Make masks using symbols to show membership in a group or participation in a ceremony or event. For example, make a mask that represents membership on a baseball team or a mask that symbolizes a first date as a rite of passage.

Using a theme such as conflict, select a medium and design an artwork that will best illustrate that theme.

Create a puppet based on an original character and write a story that features that character. Either select a scene from the story and create a miniature 3-D set design and costumes for puppets to play out the scene, or create a handmade picture book of the chosen story, character and scene.

VISUAL ARTS

Technical and Creative Approach

to Evaluating

Does this work?

Questions:

- Would my work be as effective in another medium or if I had used other techniques?
- Does my work accomplish its purpose? Why or why not?
- Could I change my work in some way to make it more effective?
- What elements would I like to change in my work? How would I change them?

Performance Objectives:

Learners will:

- Evaluate the effectiveness of the medium and techniques in their own work.
- Evaluate the success of their work at accomplishing its purpose.
- Make proposals for changes that would make the work more effective.

Sample Activities:

Create a work in a two-dimensional medium and then execute the same subject in a 3-D medium. Compare and contrast the effectiveness of both works in conveying their intent.

Learners analyze their own works of art for functional and artistic success and suggest ways they might change them to make them more effective. Create additional works to reflect those changes.

Technical and Creative Approach *to Connecting*

What connections can I make to my art and why?

Questions:

- What kinds of media and techniques have been used in different times and places?
- How and why do media and techniques differ in different times and places?
- How does what I am trying to say in my work connect to my life experiences?
- What sources from my own time and place, and from other times and places, have I used for my work? Why?
- Does my work have something to say to the society in general? What?

Performance Objectives:

Learners will:

- Explain what the technique and medium communicate about the cultural, physical, geographical and individual context of the work.
- Explain how the cultural, physical, geographical, historical and individual considerations shape the choices about forms, media and techniques that they and other artists make.
- Analyze and discuss the sources of their own works and of other works.
- Articulate the way they intend others to respond to their work.

Sample Activities:

Have learners make a survey of their schoolmates or of artists in the community to determine what materials they use in their art. How do these materials vary in different situations? What factors might determine some of these choices? What choices have learners made in creating their own works?

Have learners look at a work of art that is unknown to them and speculate about its origin based on the medium and techniques used. Research the work to validate the speculations.

Investigate the form, meaning and function of works of art from other cultures and create a work with similar meaning or function for today's culture. Have learners write a statement that makes connections between their artwork and the artwork from the other cultures studied.

VISUAL ARTS

Cultural/Historical Approach

to Perceiving

What does the form of this work say about its context?

Questions:

- What characteristics might works of art from different cultures have in common? How might they differ?
- What kinds of characteristics contribute to a cultural and/or historical style?
- How do cultural styles change over time?
- What differences can be found in works by different artists from the same culture?

Performance Objectives:

Learners will:

- Compare and contrast the formal elements of works of art from different cultures.
- Describe, analyze and classify a variety of cultural/historical styles.
- Describe, analyze and classify a variety of personal artistic styles within several different cultures.
- Discuss the factors that might contribute to change in cultural style.

Sample Activities:

Look at works of art from a single culture over a period of time. Working in groups, order the works along a time line. Discuss the different solutions and the criteria used. Research the works to validate the conclusions reached.

Using reproductions of works of art from two historical styles, divide the works by style. Discuss the criteria groups used to make the divisions. (This activity also applies to Critical Perceiving.)

Cultural/Historical Approach to Interpreting

What does it mean in its time and culture?

Questions:

- What are some elements of our shared culture that enable us to understand images?
- What things might you want to know about a historical period to help you interpret images from that culture?
- Within a given culture, what things might you want to know about individual artists to help you interpret their works?
- How can works of art provide a variety of perspectives on a common theme?
- What kinds of universal themes might link works from different cultures?

Performance Objectives:

Learners will:

- Examine and analyze contemporary visual images in the context of popular culture.
- Interpret visual images in their cultural/historical contexts.
- Demonstrate the way individual experience contributes to meaning in art.
- Cite examples and explain how works of art provide a variety of perspectives on a common theme.

Sample Activities:

Using an object from another culture in a museum setting, analyze what it might mean in its culture. Research cultural/historical information and reevaluate the cultural meaning of the object. Discuss the ways an object created by one culture might be interpreted differently by another culture.

Create an artwork using symbols from today's popular culture to express an idea.

Research two artists within a single culture and time period and compare and contrast influences on their personal interpretations.

VISUAL ARTS

Cultural/Historical Approach

to Evaluating

Why is this work important?

Questions:

- What factors make this work important today?
- What factors have been used in other times and places to evaluate a work of art?
- How have evaluations of particular works changed over time and across cultures?

Performance Objectives:

Learners will:

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation.
- Discuss the criteria that their own culture uses to evaluate art works.
- Interpret the historical and contemporary value of an artwork and predict its future value.
- Explore how the evaluation of a work of art has changed over time.

Sample Activities:

Look at a diverse group of objects and categorize them according to craft or fine art. Justify each decision. Discuss selected factors: such as, possible gender of the artist, function or culture of the work, etc. that contributed to the categorization. How do categorizations affect the way one values different works?

Examine a work of art from another culture that has mythological content and research what this content means in that culture. Write an essay discussing how this work is important to that culture. Make a work of art that represents a contemporary cultural hero. How is one's work important to his/her culture?

Choose a well-known work of art and make a survey of why people think the work is important. Analyze the kinds of answers received. Develop a list of criteria used to evaluate the work. Research how the work was valued in its time. Discuss how the evaluation might have changed over time.

Cultural/Historical Approach *to Connecting*

What connections can be made to other times, places and cultures?

Questions:

- What societal conditions have affected the making of a particular work of art?
- How does a work of art reflect the concerns of its society?
- How can a work of art serve as a record of its culture for future societies and what continued impact might it have?
- What universal concerns do people address in their works of art?

Performance Objectives:

Learners will:

- Examine and discuss societal conditions that might affect the making of an artwork.
- Demonstrate ways in which works of art confirm or challenge societal values.
- Discuss and give examples of universal themes addressed through art.

Sample Activities:

Research the historical conditions leading to a work that deals with a controversial event or issue, such as Picasso's painting of *Guernica*. Referring to a recent weekly publication, select a controversial event. Have learners develop and express their ideas about the event through a work of art.

Examine works of art from a variety of cultures that address a common theme. Have each learner make a work of art interpreting the theme from his/her perspective.

Look at a selection of artworks and research the social concerns of the various places and times in which those works were created. How are these social concerns reflected in the artworks? Make a work expressing a social concern of our time.

VISUAL ARTS

Critical Approach

to Perceiving

What are the elements and content of the work?

Questions:

- What are the formal elements that make up this work of art?
- How does the form express the content?
- What are the characteristics of this work that make it part of a particular style?
- In what ways do the media and techniques used challenge me?

Performance Objectives:

Learners will:

- Analyze how the formal elements and principles are used in a work of art.
- Discuss how forms express the content in a work of art.
- Discuss the kinds of characteristics that contribute to general, historical or personal styles.
- Consider and analyze works that challenge conventional definitions of art through media and/or technique.

Sample Activities:

Look at reproductions of works of art from two historical styles. Working in groups, divide the works by style. Discuss the criteria groups used to make the divisions.

Collect and read newspaper articles dealing with works of art which challenge conventional definitions of art through media and/or technique (e.g., conceptual art, environmental art, installations, collaborative works). Discuss the ways in which these works are challenging. Work in groups to design and/or create an art form that challenges conventional standards.

Read examples of critical reviews of works of art and discuss the ways works are described. How were the elements and style of the works described? Write a description of a work of art using appropriate vocabulary.

Critical Approach to Interpreting

How am I reacting to this and why?

Questions:

- What do I think this work is trying to express?
- Is this work expressing a significant idea or emotion?
- How do I respond to the expressive qualities of this work?

Performance Objectives:

Learners will:

- Examine through individual writing and group discussion significant ideas or emotions expressed in a variety of works of art.
- Write a critical response to a work of art.

Sample Activities:

Match works of art with words descriptive of emotions and ideas (e.g., mad, scared, love, safety and freedom). Explain what aspects of the works connect to those terms. (Help young children to find appropriate vocabulary to describe what they are seeing. Works of art and descriptive words should be chosen carefully so that the meaning of the images is not trivialized.)

Experience a live or video presentation of a performance that conveys a particular idea or emotion. Choose from among several works of art the one that best conveys a similar idea or emotion and explain why. Have learners create a work of art that expresses a particular emotion.

Have learners write letters to an artist asking questions about a specific work. Research the artist, style and culture. Reverse roles and have learners respond to their letters from the artist's viewpoint, explaining what the artist was trying to express, or role play an interview with the artist.

Critical Approach

to Evaluating

How good do I think this is?

Questions:

- What characteristics make this work successful? Why?
- Are there elements of this work that are not successful? Why?
- What are the criteria that I use to judge a work of art?

Performance Objectives:

Learners will

Explain and justify their own criteria for judging artwork.
Write a critical essay evaluating a work of art.

Sample Activities:

Look at examples of functional art (quilts, blankets, pottery, masks, tools, etc.). Develop criteria to evaluate both functional and artistic success of these works. Discuss how function and form relate.

Collect examples of critical reviews from journals, magazines and newspapers. Analyze the content of the writing by identifying statements which describe, analyze, compare and evaluate. Using that model, write a critical review.

Have learners establish a list of criteria for evaluating their own work and compile a portfolio of their “best” work at the end of the semester based on these criteria.

Critical Approach *to Connecting*

What connections can I make to my own experience?

Questions:

- What factors do I use to evaluate works of art?
- How have my experiences helped me to formulate criteria for evaluating art?
- How do my evaluative criteria differ from those of others?
- How do I apply my evaluative criteria to my work?

Performance Objectives:

Learners will

- Demonstrate awareness of the arts' connections to elements of their lives.
- Compare and contrast the life experiences that appear in images and their own life experiences.
- Analyze how their own experiences influence their critical judgments about their works and the works of others.

Sample Activities:

Have learners choose a work of art that they relate to strongly and write or tell a story or a poem that connects the work to some experience in their own lives. Make a work of art about their own experience.

Each learner will pick three works from his/her portfolio and develop a list of criteria that might be used to evaluate these works. Have learners compare their criteria with the criteria developed by others in the class.

Find three or four works of art that deal with a similar theme or subject but which come from different times and places. Have learners pick the work that they most identify with and explain why. Each learner will write a letter to the artist asking questions about the work. Have learners do research on the artist and his/her time period. Have learners answer their own letters from the artist's viewpoint. Have learners make their own work of art on a similar topic but from their own point of view.

Aesthetic Approach

to Perceiving

What are the ways we can approach art?

Questions:

- What are some ways art can be approached (i.e., form, expression, function, connection to reality)?
- What types of approaches have been used in various times and places?
- In what way do I usually approach artworks?

Performance Objectives:

Learners will:

- Demonstrate a knowledge of various approaches to works of art. Example approaches: Does this work look real? (mimetic); What is this object used for? (pragmatic); How does this make you feel? (expressive); and What kinds of shapes do you see? (formal).
- Explain how an approach to art is connected to its culture.
- Describe and analyze a work of art from several different points of view.
- Describe an approach to art that differs from the approaches most common in their own culture.
- Articulate their own approach to art.

Sample Activities:

Working with a variety of approaches to art (e.g., mimetic, pragmatic, expressive and formal) and a variety of images, have learners group the images according to the approach they think suits the image best. Discuss some of the images from approaches that do not suit them. How do the discussions of the images differ?

Have each learner identify his/her personal, community or cultural heritage by talking to family or community members. Bring to class an object or art work that represents that cultural heritage and discuss it. If possible, bring in a parent, grandparent or community member to explain an art's tradition.

Have learners write an essay describing their most typical approach to art and use images from their portfolios to illustrate their essays. Take a different approach to art and examine the same works.

Aesthetic Approach to Interpreting

How does art make meaning?

Questions:

- How are symbols used in society to express ideas?
- How does a particular work construct meaning through form, symbols, techniques and medium?
- Can artwork be functional and have meaning?

Performance Objectives:

Learners will:

- Examine a particular work and discuss how form, symbols, technique and medium construct meaning.
- Consider whether artwork can be functional and have meaning. Argue both sides of the issue.
- Use symbols from contemporary society to express ideas.

Sample Activities:

Collect special interest magazines (e.g., environmental, business, teen, etc.). Working in groups, create a collage using images and text from the magazines to make evident the viewpoint being expressed.

Collect examples of works of art that have a function, focusing on a particular medium (such as pottery, clothing, utensils, ceremonial objects). Working in small groups, choose a particular culture and investigate the cultural function and meaning of the works. Discuss in a large group how functional objects can have meaning and how removing them from their own culture can affect that meaning.

VISUAL ARTS

Aesthetic Approach

to Evaluating

Is this good?

Questions:

- What value do I place on a particular work of art?
- What purpose does this work serve in society? Is it a worthwhile purpose?
- How have people evaluated works of art in different times and places?

Performance Objectives

Learners will:

- Compare and contrast how people have evaluated works of art in different times and places.
- Demonstrate a knowledge of the various purposes art can serve in society.
- Cite examples of ways in which society has used art to influence its members. Discuss positive and negative aspects of this (e.g., propaganda, commercialization).

Sample Activities:

Have learners look at three or four works of art and choose their favorites, describing what affected their choices. Compare reactions among learners. Were different works chosen? Were reasons for the learners' choices similar?

Have learners evaluate the purpose of a work of art that is intended to be temporary (such as Christo's "Wrapped Coast"). Have learners explain the purpose and worth of that work to a person living in the 19th century? Discuss what aspects of this work would be of most value in the future (e.g., the idea, the planning and execution, the temporary work, the documentation of the event).

Collect examples of works of art that have a function, focusing on a particular medium (i.e., pottery, clothing, utensils and ceremonial objects). Working in small groups, choose a particular culture and investigate the cultural function and meaning of the works. Discuss in a large group how functional objects can have meaning and how removing them from their own culture can affect that meaning. (Activity for Aesthetic approach to interpreting.) Now consider the differences between how the works are valued in their own culture and how they are valued by the culture that has appropriated them.

Aesthetic Approach to Connecting

How does art relate to life?

Questions:

- How can art express my personal emotions, ideas and opinions?
- How does art affirm or challenge societal values?
- What can we learn about the significant values of another culture through its art?

Performance Objectives:

Learners will:

- Give examples and discuss works of art that affirm or challenge societal or personal values.
- Express personal emotions, ideas and opinions through art.
- Discuss and give examples of what can be learned about the values of another culture through its art.

Sample Activities:

Look at a work of art from another time or place that portrays some event learners can connect with. Have them share and discuss their experiences that are similar to events portrayed in the work of art. Have learners create works that portray their own experiences.

Compare and contrast male and female images from a historical culture with contemporary popular images of men and women (e.g., from sports, health and beauty magazines). Discuss idealization and societal values in the two cultures.

Choose a contemporary issue that is important to a majority of learners and have them express their opinions about the issue in individual visual statements.

The Arts: An In-depth View

Section 5, “**The Arts: An In-depth View**,” is devoted to elaboration and examples of selected content cells from the sections on dance theatre, music and visual arts. We suggest possible level applications for performance objectives and sample activities. Narratives provide additional information about content.

	PERCEIVING	INTERPRETING	EVALUATING	CONNECTING
TECHNICAL APPROACH	DANCE What are the movement elements and skills in dance?	THEATRE How do components of theatre express meaning?	MUSIC What degree of proficiency was achieved?	VISUAL ARTS What connections can I make to my art and why?
CREATIVE APPROACH	MUSIC How are the basic elements of music used creatively?	VISUAL ARTS What am I trying to say?	DANCE Were the goals achieved?	THEATRE What links can be made from this theatre experience to life?
CULTURAL/HISTORICAL APPROACH	THEATRE From what perspective does one view a theatre event?	MUSIC What does the music mean in the context of its time and place?	VISUAL ARTS Why is this work important?	DANCE What connections can be made to other times places and cultures?
CRITICAL APPROACH	MUSIC Are the basic elements of music used effectively?	DANCE How am I reacting to this and why?	THEATRE Why does one choose “this” rather than “that”?	VISUAL ARTS What connections can I make to my own experience?
AESTHETIC APPROACH	VISUAL ARTS What are the ways we can approach art?	THEATRE What does this mean to me?	DANCE What is my response?	MUSIC How does music relate to life?

Technical Approach to Perceiving

What are the movement elements and skills in dance?

Questions:

- How many different ways can I move?
- How is rhythm incorporated into dance?
- How is technique used in performance?
- What dance steps can be combined to create a dance?

Children love to move, and they learn through engagement of the whole self. They need to become literate in the technical aspects of dance in order to use this natural facility as a means of self-expression and communication.

Performance Objectives:

Learners will:

Primary Level

- Demonstrate basic dance fundamentals and vocabulary and identify underlying principles.

Upper Elementary/ Middle Level

- Identify and clearly demonstrate a range of dynamics and movement qualities.
- Demonstrate rhythmic accuracy.

High School Level

- Demonstrate a high level of consistency and reliability in performing technical skills.
- Create and perform with a high level of technique/skill.

A Closer Look:

Dance education begins with an awareness of the movement of the body and its creative potential. At a beginning level, learners become engaged in body awareness, movement exploration and skill development that promote recognition and appreciation of self and others. At the middle level, beginning skills are refined and expanded, with an emphasis placed on the discovery of dynamic movement qualities, sequencing and cooperation. Advanced participants demonstrate a proficiency in a wide range of dance skills and techniques, while advanced learners demonstrate mastery of these skills and techniques. Facilitators should be cognizant of age-appropriate activities and build upon the participants' natural inclinations.

Sample Activities:

Primary Level

Identify locomotor skills. Write each locomotor skill on pieces of paper. Shuffle the individual pieces of paper in a container. Pick one of the locomotor skills at random and demonstrate the skill. Demonstrate the skill in different pathways or at a specific tempo. Participants could then be grouped to combine their selected skills into a movement pattern.

RELATED QUESTIONS:

What level of technique was achieved?

How do dance and healthful living relate?

Using cooperative learning techniques, perform a spatial pattern. The participants could act out the motions of painting their names using their head as a paint brush.

RELATED QUESTIONS:

What are the movement elements and skills in dance?

Were the goals achieved?

Upper Elementary/Middle Level

Follow verbal cues for ethnic dances and follow the caller's cues while performing the dance.

RELATED QUESTIONS:

How do we create and communicate through dance?

What is being communicated?

High School Level

Respond to music using improvisational movement. When the music stops, balance on one fulcrum each, with a partner. They should, using equal force, have physical contact with their partner. (Fulcrum—one base of support).

RELATED QUESTIONS:

How do we create and communicate through dance?

Why is this experience significant?

Advanced Level

Have the learners create a short dance based on a short poem. Perform the dance to music.

RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

How do we use form and style in dance?

Create a dance based on morning activities. Music could be added to communicate mood during these activities.

RELATED QUESTIONS:

What connections can we make to dance?

What are the movement elements and skills in dance?

Technical Approach to Interpreting

How do components of theatre express meaning?

Questions:

- How does a play express meaning?
- How is meaning conveyed by the actor? Through design elements? Through text?
- What are the minimal components needed to express meaning?

The components of theatre include the actor, stage, scenic elements, script and audience.

Performance Objectives:

Learners will:

Primary Level

- Demonstrate how verbal and nonverbal communication work together to present a character.
- Explain what scenery and lights bring to a theatrical performance.

Upper Elementary/ Middle Level

- Identify and analyze the ideas in a play.
- Explain how a play's themes are transmitted through characters and plot.

High School Level

- Explain how the architectural elements of the performance space contribute to the production's meaning.
- Identify various theatrical styles and how each expresses a different meaning.

A Closer Look:

Each of the basic components of theatre expresses meaning in a different way: the actors through their voices and bodies; the script through plot, characters, themes, words, music and opportunities for spectacle; the stage by defining and framing the action; the scenic elements by embellishing and commenting upon the action; and the audience, which affects and gives meaning to the entire production. These elements work together to provide a theatrical experience from which meaning may be gleaned by everyone involved.

Sample Activities:

Primary Level

Have each learner create a character of “a lion.” Discuss the different interpretations. How are they all alike? How are they different? What feelings were expressed? How were they expressed? Create another character—a mouse, lion-tamer or gazelle—and express the same feelings. Discuss how they were the same.

RELATED QUESTIONS:

What level of proficiency was achieved?

What is this work trying to express? Does it achieve that?

Divide the class into groups and have each group select a story to dramatize. Have them create the setting on an overhead transparency for the scene. Share their designs with the class.

RELATED QUESTIONS:

How might theatre help people express what they understand?

What is this work trying to express? Does it achieve that?

How do the components of theatre express meaning?

Upper Elementary/Middle Level

Look at pictures or video excerpts from different productions of the same play. Compare how the design elements were used. Discuss how these images affected the learner's understanding of the play.

RELATED QUESTIONS:

What criteria will be used to describe this event?

What responses are evoked?

List the ideas in a particular play or story. Create a scenario, improvise a scene or relate a personal experience which incorporates those ideas. Discuss how each reveals the ideas through characters and action.

RELATED QUESTIONS:

Why do we choose “this” rather than “that”?

In what ways was the theatrical process effective?

High School Level

Read a play. Determine the style of the piece. Select another style. How would the play change if it were produced in that style?

RELATED QUESTIONS:

What basic components are needed to appreciate and participate in a theatre activity?

Why do we choose “this” rather than “that”?

What responses are evoked?

Technical Approach to Evaluating

What degree of proficiency was achieved?

Questions:

- How do my performances compare with other performances of the same work?
- How does reflection on one's performance influence musical self-concept?
- How does my personal understanding and experience with a musical selection affect my ability to interpret it?

Evaluation of a performance takes two forms in music: Evaluation of performance by others and evaluation of performance by self. An important part of a child's music education is to be able to perform or listen to a piece and reflect on it, evaluate it, and determine its musical worth. It is important that learners become proficient at evaluating and refining both during and after the performance.

Performance Objectives:

Learners will:

Primary Level

- Devise criteria for evaluating performances and compositions.

Upper Elementary/ Middle Level

- Develop criteria for evaluating the quality and effectiveness of music performances and compositions, and apply the criteria in their personal listening and performing.

High School Level

- Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations. Apply the criteria in their personal participation in music.

Advanced Level

- Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.

A Closer Look

The teacher will provide opportunities for the learners to devise criteria for evaluating performances and composition through

- generating lists of descriptive words.
- listening to musical examples which allow learners to use the descriptors.
- modeling correct and incorrect performance practices.
- providing an evaluation model.

Sample Activities:

Primary Level

Select a piece of music or song with which learners are familiar. Discuss with them, in terms of characteristics of the music (loud/soft, fast/slow, use of repetition), why they like the music. List learners' responses on the board.

RELATED QUESTIONS:

How do skills/language communicate?

How are the basic elements of music used creatively?

What words can we use to describe performances and compositions?

Upper Elementary/Middle Level

Have learners imagine they are talk show hosts. What criteria would they use to talk about the music of a current single or group?

RELATED QUESTIONS:

Is a music message conveyed?

What does this message communicate to the individual?

What is the value of this music?

What degree of proficiency was achieved?

High School Level

Create a matrix using the elements of music for one axis (pitch, duration, loudness, tone quality, texture and style), and the titles of music for the other axis. At the point where the axes intersect, have learners write descriptors of the music they hear.

RELATED QUESTIONS:

What skills/language are needed to express evaluations of the quality and effectiveness of a musical work or performance?

Why does this music evoke a reaction/response?

What is the merit of this music?

What degree of proficiency was achieved?

Technical Approach to Connecting

What connections can I make to my art and why?

Questions:

- What kinds of media and techniques have been used in different times and places?
- How and why do media and techniques differ in different times and places?
- How does what I am trying to say in my work connect to the life experiences I have had?
- What sources from my own time and place and from other times and places have I used for my work and why?
- Does my work have something to say to society in general? What?

The work of artists is essentially to establish connections, to communicate with the world around them. Artists are influenced by cultural, physical, geographical, historical and individual considerations. Despite such constraints, the choices that artists make communicate various messages across generations and cultures.

Performance Objectives:

Learners will:

Primary Level

- Articulate how they use different materials and techniques in different settings (for example, at home, at school, in museums, at clubs).
- Identify the materials and techniques that artists in a particular cultural, historical, geographical, or individual setting might use.
- Use different materials and techniques from a variety of cultures.
- Describe the choices they have made for their own work and tell why.

Upper Elementary/ Middle Level

- Compare how artists in different times, places and cultures use various media and techniques.
- Analyze and discuss the sources of their own works and of other works.

High School Level

- Explain what the techniques and media communicate about the cultural, physical, geographical and individual context of the work.
- Explain how the cultural, physical, geographical, historical and individual considerations shape the choices about medium and techniques that they and other artists make.
- Articulate the way they intend others to respond to their work.

A Closer Look:

Examination of the technical and creative decisions made in existing artwork reveals information about the culture and time in which the work was created. A material or technique might be chosen because it is most available or because it has a cultural significance. For example, the potters of Native American Pueblo culture maintain the traditions of their ancestors in gathering and preparing the clay, and in forming and decorating their pottery while establishing their own style within the tradition. By exploring technical and creative decisions made by other artists, learners can make connections to other cultures and times, as well as make informed choices about their own works.

Sample Activities:

Primary Level

Make a survey of their schoolmates or of artists in your community to determine what materials they use in their art. How do materials used vary in different situations? What kinds of factors might determine some of these choices? What kinds of materials are available in your area? Create a work of art from found material in their schoolyard.

RELATED QUESTIONS:

What is the form of what I am creating?

What does the form of this work say about its context?

What connections can I make to other times, places and cultures?

What connections can I make to my own experience?

Upper Elementary/Middle Level

Look at a work of art that is unknown to you and speculate about its origin based on the medium and techniques used. Research and discuss what is known about the context of the work and how the medium used helps to interpret the context. Using contemporary media (photos, fax, video, computer graphics, graffiti, etc.) create a work of art in which the medium is the message.

RELATED QUESTIONS:

What is the form of what I am creating?

What am I trying to say?

What does the form of this work say about its context?

What does it mean in its time and culture?

What connections can I make to my own experience?

High School Level

Examine items from a variety of cultures that have been designed for specific functions. Select a functional item from contemporary culture to focus your work around. Start with an actual object and personalize it to your life by altering the original design through manipulation of the actual object, by the addition of shapes, objects, materials, color or decoration. For example, take an ordinary chair and transform it to personify yourself or a hero in today's culture.

RELATED QUESTIONS:

What does the form of this work say about its context?

What connections can I make to other times, places and cultures?

What connections can I make to my own experience?

Creative Approach to Perceiving

How are the basic elements of music used creatively?

Questions:

- How are the basic elements of music manipulated to create unity and variety in a musical work?
- What makes two performances of the same musical work different from each other?

The creative process begins with exploring sounds through listening and improvising and evolves through building a technical skill/notational language, into performing and composing.

Performance Objectives:

Learners will:

Primary Level

- Improvise/create simple melodic and rhythmic patterns with a variety of sound sources.

Upper Elementary/ Middle Level

- Improvise/create short melodies over given rhythm accompaniments using specified guidelines.

High School Level

- Improvise/create melody, harmony and rhythm in a consistent style, meter and tonality.

Advanced Level

- Demonstrate appropriate compositional skills/styles with imagination.

A Closer Look:

Teachers enable learners to understand the creative process by

- providing a variety of directed listening experiences.
- providing opportunities for the learners to explore rhythm and melody through the use of classroom instruments, voices and other sound sources.
- helping learners acquire the musical skills/notational language to successfully improvise, compose and perform.

Sample Activities

Primary Level

Learners should experiment with a variety of instruments and found sounds (rhythm sticks, Orff instruments, homemade instruments, tone chimes, body percussion, etc.)

RELATED QUESTIONS:

How do the skills and language of music communicate?

How are the basic elements of music used creatively?

What can be used to create music?

Primary Level and Upper Elementary/Middle Level

Share, describe and evaluate the learners' improvisations.

RELATED QUESTIONS:

How are the basic elements of music used creatively?

What are some ways of creating music?

Create a single, personal system for notating pitch and rhythm. Manipulate the elements of traditional and multicultural music in a creative manner (e.g., alter the rhythm of a given song to create an accompaniment that could be played on rhythm instruments).

RELATED QUESTIONS:

How do the skills and language of music communicate?

Sing songs over a variety of rhythm patterns.

RELATED QUESTIONS:

Is a music message conveyed?

How do melody and rhythm work together in a song?

Upper Elementary/Middle Level and High School Level

Play melodies on instruments in a question/answer format.

RELATED QUESTIONS:

How are the basic elements of music used creatively?

Primary Level, Upper Elementary/Middle Level, and High School Level

Listen to a variety of musical styles and describe/identify the creative elements. Use a computer musical composition application such as a "Deluxe Music Construction Set" or "Instant Music" to explore how changes in the basic elements of music affect unity and variety in a musical work.

RELATED QUESTIONS:

What is musical style? From what perspective is style expressed?

How do cultural influences affect our perception of music?

Creative Approach to Interpreting

What am I trying to say?

Questions:

- How will the medium and techniques I choose help me to express my meaning?
- How do the forms that I am making express my intent?
- How can I use symbols to make meaning?
- What kinds of symbols might I choose that convey universal, culturally specific or personal meaning?

The creating of a work of art is not only about producing an image, it is about expressing ideas and emotions. Artistic expression can be a means of self communication as well as communication to a larger audience.

Performance Objectives:

Learners will:

Primary Level

- Discuss the way their selection of medium and techniques has contributed to the meaning of their work.
- Express basic emotions and ideas in images.
- Describe and narrate real or imagined events in images.
- Describe how their work relates to their own experiences.

Upper Elementary/ Middle Level

- Discuss the way their selection of medium and techniques has contributed to the meaning of their work.
- Express a variety of emotions and ideas in images.
- Employ symbols to express ideas and feelings in images.
- Explore and narrate real or imagined events in images.
- Articulate the relationship between their work and their experiences.

High School Level

- Discuss the way their selection of medium and techniques has contributed to the meaning of their work.
- Express and analyze personal and universal feelings and ideas in their work.
- Interpret real or imagined events in images and justify the interpretation.
- Synthesize multiple ideas or views in their work.
- Provide interpretations of the ideas of feelings expressed in their work as needed.

A Closer Look:

When adults observe a child in the process of making art, they often comment on the subject of the artwork, "I see you're drawing a horse," but fail to recognize the significance of the image to the artist, what it "means." If this is done, our question only reinforces the idea that art is about a subject rather than a legitimate expression of emotion or ideas. Here is our opportunity to allow children to be artists, to express emotions in images as well as through verbal and written responses. This is the opportunity we have to explore questions of meaning and content. What does the artist do from the artist's perspective?

Sample Activities:

Primary Level

Listen to children's stories in a group. Discuss characters within the selected stories. Create a character in the form of a puppet and create costume details. Have learners write an original story in which their character stars. Have learners complete a 3-D "scene" for their story in the form of a miniature set design in a shoebox. Share the stories with classmates in the form of handmade picture books of the characters and scenes the learners created.

RELATED QUESTIONS:

What is the form of what the learners are creating?

Does this work?

What does the form of this work say about its context?

How does art make meaning?

What are the learners trying to say?

Upper Elementary/Middle Level

Discuss the use of symbols in visual art while looking at examples of works using symbols. Have learners make an assemblage sculpture (freestanding or wall hung) which uses symbols from their own culture. (Culture may be peer group, family genealogy, community symbols, or personal in nature.) For example, learners may wish to symbolize teams or clubs to which they belong or the music, fashion trends, etc. of their peer group.

RELATED QUESTIONS:

What connections can learners make to their art and why?

What does the form of this work say about its context?

What does it mean in its time and culture?

What connections can learners make to other times, places and cultures?

High School Level

Select works of art which demonstrate the use of themes. Hold a discussion about how artists address thematic ideas (for example, conflict). Have learners select a theme, choose a medium, and design an artwork which they believe will best illustrate their chosen theme.

RELATED QUESTIONS:

What is the form of what I am creating?

Why is this work important?

What connections can I make to other times, places and cultures?

Creative Approach to Evaluating

Were the goals achieved?

Questions:

- What is the importance of evaluation?
- How does one evaluate goal achievement?
- What are the sources of feedback?

Dance is a medium for personal creativity. By developing participants' ability to express feelings, perceptions, images and thoughts through dance movement, they develop insight for evaluating their own work.

Performance Objectives:

Learners will:

Primary Level

- Demonstrate the level of success through the response of the facilitator.

Upper Elementary/ Middle Level

- Demonstrate the level of success through self-evaluation and audience response.

High School Level

- Demonstrate the level of success through self-evaluation, the facilitator's response and the audience response.

Advanced Level

- Synthesize the various responses and rework the presentation.

A Closer Look:

There is not just one way to evaluate goal achievement. Feedback is received from many different sources. At an early age, this feedback is more subjective than objective. On a continuum, the beginning participant moves from the facilitator's response to peer and audience responses. As the participants become more proficient, they reach self-evaluation. At the advanced level, the participants can take these various responses and improve their presentations.

Sample Activities:

Primary Level

Divide the class into two groups. Give each group a work to perform. One group takes the role of the audience, and the other group takes the role of the performer. Each group receives and uses specific criteria for evaluating the other group. Each group experiences both roles.

RELATED QUESTIONS:

Were the goals achieved?

What connections can each learner make to dance?

Upper Elementary/Middle Level

Participants receive a certain task to be performed in front of a video camera. After an evaluation process at the appropriate level, refine and rework the task to improve the performance.

RELATED QUESTIONS:

Why is this experience significant?

How did learners react to this and why?

High School Level

View a video of a professional work by a noted choreographer. Analyze the work and performance.

RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

How are form and style used in dance?

Why is this experience significant?

Creative Approach to Connecting

What links can be made from this theatre experience to life?

Questions:

- Do I identify with any characters in this play?
- What themes in this play give me insight into my life?
- By performing, what do I learn that can be used in life?
- How does this reflect society?

A work of art speaks to human needs and wants. Theatre art becomes meaningful when the experience can be personalized.

Performance Objectives:

Learners will:

Primary Level

- Compare and contrast situations of characters to their own lives and the lives of their friends.

Upper Elementary/ Middle Level

- Identify knowledge and skills gained from reading, viewing, or performing.

High School Level

- Explore various characters in a play. Incorporate life skills that help strengthen the portrayal of the character.

A Closer Look:

Everyone can be more creative. Fluency, flexibility, originality and elaboration are developed to encourage new creativity. When imaginative “play” is added to structure, it allows people to make connections to differing aspects of their world. New relationships result from the creative approach.

Sample Activities:

Primary Level

In a play or book that the learners have read, discuss what characters are most and least like them. Have learners write a letter to one of these characters asking questions about decisions the character has made. Then have the learners answer the letter as if they were the character.

RELATED QUESTIONS:

From what perspective do we view this theatre event?

How does this affect my life?

What criteria will be used to describe this event?

Upper Elementary/Middle Level

Discuss the theme of a play assigned for class. Have learners translate the theme into a philosophy of their lives. Have them edit this philosophy to one sentence and make a poster that states this philosophy. Place the posters somewhere in the classroom. Discuss the ideas with your class.

RELATED QUESTIONS:

What links can be made from this experience to life?

How might we express what we understand?

From what perspective do we view this theatre event?

High School Level

Ask the principal to come to your classroom for a performance by the learners. Explain to the principal what valuable skills have been gained from performance and evaluation and why theatre is essential to the learners' education and lives.

RELATED QUESTIONS:

How do the knowledge and skills used in theatre assist us in life?

What links can be made from this theatre experience to life?

How does theatre change lives?

Have learners do research in the library or interview persons in the community. How have people benefited from the arts? How can learners use the arts for future employment opportunities? Have the learners portray to the class successful persons in arts careers.

RELATED QUESTIONS:

How do the knowledge and skills used in theatre assist people in life?

What links can be made from this theatre experience to life?

How does theatre change lives?

High School Level (cont'd)

In the newspaper, learners discovered an avant garde theatre group that developed a new technique called “spectator.” In this technique, the leader sets up the scene of a community problem. Then the leader initiates an improvisation. The action is often stopped to ask the audience for new solutions and to try out the new solutions. Spectators are encouraged to become spectators. Consider why this technique could be useful in understanding how others feel and in developing optional solutions.

RELATED QUESTIONS:

How might theatre help people express what they understood?

In what ways was the theatrical process effective?

Why do we choose “this” rather than “that”?

Advanced Level

The local school board has decided to eliminate one science position. The position that will be eliminated is the last teacher that was hired. The learners decide they don't wish to lose this or any other science teacher in their school. One learner becomes the principal holding a discussion with the community. At any time another learner can tap the “principal” and take his/her place. Learners ask questions about his/her position and explore possible solutions to this problem.

RELATED QUESTIONS:

What basic components are needed to appreciate and participate in a theatre event?

What is this work trying to express?

Does it achieve that?

Cultural/Historical Approach

to *Perceiving*

From what perspective does one view a theatre event?

Questions:

- What context would reveal this theatre event?
- What purpose does theatre serve in a culture?
- How do culture and tradition shape theatrical structure and style?
- How do audiences define a play's meaning?

The meaning of a work of theatre is closely tied to its time and place. To understand the work, we investigate its context—the historical and cultural events surrounding it.

Performance Objectives:

Learners will:

Primary Level

- Discuss theatre's beginnings and development.

Upper Elementary/ Middle Level

- Recognize importance of audiences in determining meaning.

High School Level

- Recognize relationships between theatre and cultures.

A Closer Look

A work of art is shaped by culture and tradition. A play's form (structure) may reflect the way a specific society communicates meaning before an audience or it may reflect what societies over time have come to expect when viewing a particular art form. When thinking about style, we should look at different ways in which a work of art communicates meaning as shaped by an individual and/or historical perspective.

Sample Activities:

Primary Level

Imagine and perform the ways theatre possibly began.

RELATED QUESTIONS:

Why do we choose "this" rather than "that"?

In what ways does this theatre event reflect its time and culture?

Divide the class into groups. Assign each group the task of creating a ritual celebration based on class studies (e.g.: birthday, revolution, Kwanzaa Day). Each group shares its ritual with the rest of the class. Have the class discuss the similarities and differences of each group's ritual.

RELATED QUESTIONS:

How do the components of theatre express meaning?

How might people gain a new understanding?

What links can be made from this theatre experience to life?

Upper Elementary/Middle Level

Use Lamb's "Tales from Shakespeare" to tell the story of Hamlet or Macbeth. Compare how the play was received by audiences of the 16th century and by audiences of today.

RELATED QUESTIONS:

From what perspective does one view this theatre experience?

In what ways does this theatre event reflect its time and culture?

What makes this theatre experience important?

Develop a visual time line to show major periods of theatre.

RELATED QUESTIONS:

From what perspective does one view this theatre event?

How does a learner's criteria compare to those of others?

How might theatre help people express what they understand?

High School Level

Acting companies often give voice to plays of social significance. Divide the class into two acting companies and have each develop a philosophy and select plays to fulfill that philosophy. Have each company defend the plays it has selected based on its philosophy.

RELATED QUESTIONS:

In what ways does this theatre event reflect its time and culture?

What criteria might learners use to describe this piece?

Why do we choose "this" rather than "that"?

Advanced Level

Have learners select two films to view. One film should be from the 1990s and the other from a different time period. After viewing the films, discuss differences in story-telling methods. Have the class explore possible influences of the historical period over the way the film is made.

RELATED QUESTIONS:

In what ways does this theatre event reflect its time and culture?

From what perspective does one view a theatre experience?

In what ways was the theatrical process effective?

Cultural/Historical Approach to Interpreting

What does the music mean in the context of its time and place?

Questions:

- How is musical interpretation influenced by historical contexts?
- How is musical interpretation influenced by cultural contexts?

The meaning of a piece of music is derived from its particular position in time (historical perspective) and place (cultural perspective). Musical elements are used to express specific ideas which represent occasions (a harvest, a coronation, a wedding, a funeral) and emotions (patriotism, love, fear, joy) as well as for purely aesthetic reasons.

Performance Objectives:

Learners will:

Primary Level

- Describe in simple terms how components of music are used in context of time and place after listening to an example of music from a different culture and time.

Upper Elementary/ Middle Level

- Describe distinguishing characteristics of musical styles that represent various cultures.

High School Level

- Identify the musical characteristics of an unfamiliar example of music and classify by style.

Advanced Level

- Identify the musical characteristics of an unfamiliar example of music, classify by style, and explain the music's meaning in its time and place.

A Closer Look:

Teachers can promote learner development of cultural/historical perspectives through

- exposure to a variety of music.
- understanding aural characteristics in the music.
- expressing the characteristics verbally.
- making comparisons within and across culture and time.
- an understanding of the music's function in its cultural and historical context.

Sample Activities

Primary Level

Have learners generate a glossary of music terms that fit the example being studied.

Sample: fast/slow → tempo → presto/largo

loud/soft → volume → dynamics

RELATED QUESTIONS:

What skills or language are needed to participate in performing and listening to music?

Upper Elementary/Middle Level

Using the earlier-developed vocabulary, listen to an unfamiliar example of music from various cultures and time and identify by style.

RELATED QUESTIONS:

What skills or language are needed to participate in performing and listening to music?

What does it mean in its time and place?

What common treatment of musical elements can be found among various styles of music?

High School Level

Listen to and perform representative examples of music from different times and cultures. Using a developed vocabulary, discuss the uses of musical elements in these compositions:

- Oratorio Chorus ("The Hallelujah Chorus" from Handel's "Messiah")
- English Madrigal ("Sing We and Chant It" by Thomas Morley)
- Spiritual ("Go Down Moses")
- Symphony ("Surprise Symphony" by Haydn)
- Ballet ("Appalachian Spring" by Copland)
- Native American ("Origins" from "Cycles: Native American Flute Music" by Nakai; Canyon CR-614 Vol. 2)
- Jazz (a song by B.B. King)
- Ragtime Music ("Maple Leaf Rag" by Scott Joplin)
- Be Bop ("Donna Lee" by Charlie Parker)
- (East) Indian (Sitar by Ravi Shankar)
- Greek (Piano/Vocal - Yanni)
- "The Smithsonian Collection of Classic Jazz" (Revised), Recordings RC 033; P5t 19477

RELATED QUESTIONS:

Does the composition still have significance today? Why?

From what perspective is style expressed?

What connections can be made to other times, places and cultures?

Cultural/Historical Approach to Evaluating

Why is this work important?

Questions:

- What factors make this work important to us today?
- What factors have been used in other times and places to evaluate a work of art?
- How have evaluations of particular works changed over time and across cultures?

The lens through which one examines and evaluates artwork is determined by one's experiences. Throughout history works of art have been evaluated on the basis of changing criteria. Western culture has often assigned artistic value to works that functioned in a different manner in their own culture. For example, African masks have often been appreciated outside their culture purely for the abstract shapes they present, while within their culture the masks serve a ceremonial purpose. In order to understand how our own perspectives are influenced by our society, it is necessary to consider the criteria of other times and places.

Performance Objectives:

Learners will:

Primary Level

- Speculate on why a work of art with recognizable popular symbols is important to them.
- Recognize that other cultures and times used other criteria to evaluate art.

Upper Elementary/ Middle Level

- Investigate how a particular culture evaluated a work of art.
- Explore some of the criteria today's culture uses to analyze art.
- Compare historical/cultural criteria for evaluating a work of art to criteria of their own making.

High School Level

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation.
- Articulate the criteria that today's culture uses to analyze artworks.
- Interpret the historical and contemporary value of an artwork and predict the future value.
- Explore how the evaluation of a work of art has changed over time.

A Closer Look:

There are many reasons why the importance of an artwork changes over time. In the setting where it was created, its worth may have been assessed on the basis of artistic criteria or it may have served an educational or ceremonial purpose. By one set of criteria, a work may be valued exclusively on what it can tell about another place and time. As the work is considered, one's scope is narrowed by limited access to the cultural/historical background of the work. One's own criteria can be applied to the work to see if it stands the test of time; but to arrive at an understanding of why the work stands, one needs to learn as much as possible about the background of the work. When learners are asked to examine works from a cultural/historical approach, they are provided with the means to better appreciate the world.

Sample Activities:

Primary Level

Look at a diverse group of objects and categorize them according to craft or fine art. Justify each decision. Discuss the factors, such as possible gender of the artist, function of the work, etc. that contributed to their categorization. How do the categorizations affect the way one values the works?

RELATED QUESTIONS:

What does the form of a work say about its context?

What does it mean in its time and culture?

How good do the learners think this is?

What connections can be made to other times, places and cultures?

How does art relate to life?

Upper Elementary/Middle Level

Select a work of art from another culture that has mythological content and research what this content means in that culture. Have learners write essays discussing how this work is important to that culture. Make a work of art that represents a contemporary culture hero. How is this work important to today's culture?

RELATED QUESTIONS:

How does art make meaning?

What connections can be made to other times, places and cultures?

What connections can each learner make to his/her own experience?

How does art relate to life?

High School Level

Choose a well-known work of art and make a survey of why people think the work is important. Analyze the kinds of answers received. Can a list of criteria be developed which has been used to evaluate the work? Research how the work was valued in its time. Discuss how the evaluation might have changed over time.

RELATED QUESTIONS:

What does it mean in its time and culture?

How are learners reacting to this and why?

How does art make meaning?

How good do the learners think this is?

What connections can be made to other times, places and cultures?

Cultural/Historical Approach to Connecting

What connections can be made to other times, places and cultures?

Questions:

- What societal conditions have affected dance?
- How does dance reflect the concerns of society?
- What universal concerns are addressed in dance?

Education in dance is important if participants are to gain a broad cultural and historical perspective. Participants examine the role and meaning of dance in diverse social, cultural and historical contexts through a variety of dance forms. Experiences with dance of many cultures help participants understand their own cultural lives and those of others.

Performance Objectives:

Learners will:

Primary Level

- Identify the role of dance in the society.

Upper Elementary/ Middle Level

- Analyze how dance and dancers have been portrayed in different cultures and time periods.

High School Level

- Analyze social problems in relation to dance and create a movement study.

Advanced Level

- Choreograph a dance that explores social issues.

A Closer Look:

Make personal, technical, cultural, historical, social, critical and emotional connections by experiencing, analyzing, studying, performing and enjoying dances from other times, places and cultures.

Sample Activities:

Primary Level

After viewing different kinds of dance from classical dance forms to ethnic and folk dances, identify each dance form.

RELATED QUESTIONS:

How can learners understand dance in various cultures and time periods?

What connections can be made to other times, places and cultures?

Upper Elementary/Middle Level

Examine the relationships between clothing styles and dance techniques in various cultures.

RELATED QUESTIONS:

How can learners demonstrate dance in various cultures and time periods?

How can learners understand dance in various cultures and time periods?

How does dance convey meaning?

How does dance enrich one's life?

Show pictures of different styles of dance (e.g., MTV, ballroom, ballet and street dancing) and discuss how those dances play a role in society.

RELATED QUESTIONS:

What connections can be made to other times, places and cultures?

High School Level

Create a dance that illustrates a contemporary culture.

RELATED QUESTIONS:

How can learners demonstrate dance in various cultures and time periods?

How can learners understand dance in various cultures and time periods?

How does dance convey meaning?

How do people create and communicate through dance?

Observe and discuss a performance that portrays issues of society; for example, "Catherine Wheel," "Push Comes to Shove," or "Lamentations.

Create a demonstration that explores one of the issues.

RELATED QUESTIONS:

Why is this experience significant?

What connections can be made to other times, places and cultures?

How does dance convey meaning?

Advanced Level

Create a dance and costumes that reflect the dance techniques from a different time, place or culture.

RELATED QUESTIONS:

What connections can be made to other times, places and cultures?

How might this experience be evaluated?

How are learners reacting to this and why?

How does dance convey meaning?

How do people create and communicate through dance?

Critical Approach to Perceiving

Are the basic elements of music used effectively?

Questions:

- Is the music effective from the performer's perspective?
- Is the music effective from the listener's perspective?
- Is the music effective from the creator's perspective?

Similarity and variety in music are identified by a comparison of music's formal components. Skills in analysis, evaluation and synthesis are important because they enable learners to recognize and pursue excellence in their musical experiences. These analytical skills assist learners in understanding and enriching their environment.

Performance Objectives:

Learners will

Primary Level

- Develop vocabulary which describes the various music elements/events.

Upper Elementary/ Middle Level

- Use basic musical vocabulary to describe musical events.

High School Level

- Analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive.

Advanced Level

- Describe how unity and variety are achieved in a given work using specific music terminology to describe the musical events as they unfold.

A Closer Look:

The teacher will provide opportunities to enhance perception and analytical skills through

- directed listening experiences.
- modeling a rich vocabulary of musical descriptors.
- giving examples of sound sources.
- allowing learners to manipulate the formal components of music.
- incorporating technology.

Sample Activities:

Primary Level

Identify verbally, visually, and through movement musical elements such as pitch, duration and loudness when presented aurally.

Listen to and identify various vocal and instrumental sounds using traditional and non-traditional terms or labels.

RELATED QUESTIONS:

What skills/languages are needed to participate in performing and listening to music?

How are the basic elements of music used creatively?

Are the basic elements of music used effectively?

What is the merit of this music?

Upper Elementary/Middle Level

Demonstrate knowledge of the basic principles of music (meter, rhythm, tonality) and their uses in the analysis of music.

RELATED QUESTIONS:

What skills/languages are needed to participate in performing and listening to music?

Are the basic elements of music used effectively?

How are the basic elements of music used creatively?

What is the merit of this music?

High School Level

Analyze and describe uses of the elements of music in a given work that make it unique, interesting and expressive.

Make use of synthesizers and computers to manipulate the tone elements of music such as pitch, duration, volume, harmony, timbre, tempo, rhythm and texture.

RELATED QUESTIONS:

Are the basic elements of music used effectively?

How are the basic elements of music used creatively?

How well does this music evoke a response?

What is the value of this music?

Critical Approach to Interpreting

How am I reacting to this and why?

Questions:

- What do I think this work is trying to portray?
- Is this dance relevant?
- From what perspective am I reacting to this?
- Can I dance my reaction?

There are many ways in which a person can react to a work of art. We may be able to determine meaning from a work emotionally, physically, intellectually. Our reaction might include a strong opinion, action or indifference.

Performance Objectives:

Learners will:

Primary Level

- Identify the meaning of a dance at the basic emotional, physical or intellectual level.

Upper Elementary/ Middle Level

- Create and perform a dance conveying an intentional meaning.

High School Level

- Interpret the meaning of an idea and create a dance to reflect that meaning.

Advanced Level

- Create and perform a dance that transfers meaning to social or community action.

A Closer Look:

The curriculum must provide opportunities for participants to develop a sense of relevancy of dance to human experience.

Sample Activities:

Primary Level

Respond to a dance or dance phrase by selecting an emotion from a chart that illustrates different emotions.

RELATED QUESTIONS:

How do individuals create and communicate through dance?

What is being communicated?

Why is this experience significant?

How are learners reacting to this and why?

Upper Elementary/Middle Level

Have learners select ideas of their own and create a movement phrase that will convey an intentional meaning.

RELATED QUESTIONS:

How do individuals create and communicate through dance?

What is being communicated?

Why is this experience significant?

How are learners reacting to this and why?

High School Level

Have learners watch a partner's dance or movement phrase and interpret the meaning. The participants then transfer the meaning they interpreted into a dance of their own. Discuss these interpretations.

RELATED QUESTIONS:

How do individuals create and communicate through dance?

What level of technique was achieved?

What are the principles, processes and structures used in movement studies and choreography?

What is being communicated?

Advanced Level

Look at a variety of pieces. After interpreting the meaning of a piece, learners will transfer the meaning to their own work and connect it to the larger community.

RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

How are learners reacting to this and why?

What connections can be made between dance and other fields of study?

Critical Approach to Evaluating

Why do we choose “this” rather than “that”?

Questions:

- What qualities do we value in a theatre event?
- How do the choices made affect the piece?
- How are the elements of theatre used together to create this production?
- How does knowledge of a particular style or movement help me to understand and appreciate this work more?
- Are these valid criteria for judging the work?

Our background, experiences, standards and personal taste affect the criteria by which choices are made.

Performance Objectives:

Learners will:

Primary Level

- Develop criteria for judging theatre.
- Articulate how theatrical elements used well together help to create style.

Upper Elementary/ Middle Level

- Describe several different styles of theatre, especially those which challenge conventional definitions.
- Apply learners' evaluative criteria to each of the styles.

High School Level

- Determine whether or not the criteria are valid.

A Closer Look:

Evaluation in the arts is much broader than simply expressing likes and dislikes. It provides a forum for analyzing, evaluating and reflecting on the art experience in order to understand it better or experience it more fully. A critique includes positive and negative comments as well as a place for questioning as it leads to growth on the part of the observer and the artist. Thus, choices improve as more experience is gained.

In a classroom, a simple observation such as “that play was great” can be the start of a rich discussion. Learners' discoveries need to be guided, allowing them to analyze and reflect on the experience. Learners will then develop the necessary vocabulary to communicate and make choices using a higher level of thinking. Not only will learners become literate in the arts and develop a critical eye, they will also develop skills which can be used throughout their lives.

Sample Activities:

Primary Level

Divide the class into groups. Have each group perform the same scenario. Discuss how the choices made affect the completed work.

RELATED QUESTIONS:

How does a learner's criteria compare to that of others?
Why is this good?

Upper Elementary/Middle Level

Design two different costumes for one character and discuss the criteria to evaluate each one.

RELATED QUESTIONS:

From what perspective does one view this theatre event?
What level of proficiency was achieved?
What criteria will be used to describe this event?

Show the class videos of two musicals from two different time periods. Discuss the differences in style between the two. Identify elements which date a production.

RELATED QUESTIONS:

How does a learner's criteria relate to those of others?
What criteria will be used to describe this event?
What level of proficiency was achieved?

Following a performance, have a discussion of what was felt to be the original intent or message. Could the director have made different choices?

RELATED QUESTIONS:

Why is this good?
What criteria will be used to describe this event?
What level of proficiency was achieved?

High School Level

Ask the class to develop criteria to judge theatre. Show the class videos of different styles of theatre. Have the learners apply their criteria. Evaluate/determine the validity of the criteria.

RELATED QUESTIONS:

Why is this good?
What criteria will be used to describe this piece?
What responses are evoked?
In what ways was the theatrical process effective?

Critical Approach to Connecting

What connections can I make to my own experience?

Questions:

- What factors do I use to evaluate works of art?
- How have experiences that I have had helped me to formulate criteria for evaluating art?
- How do my evaluative criteria differ from those of others?
- How do I apply my evaluative criteria to my own work?

Responses to artwork vary according to the connections that can be drawn between the work and the experiences of the viewer. In describing artwork, viewers are often telling their own stories, just as the artist creating the work has told an individual story. As people draw connections between the work and their world, their critical response is formed. The value viewers place upon a work will be determined by the extent to which connections can be made.

Performance Objectives:

Learners will

Primary Level	Upper Elementary/ Middle Level	High School Level
<ul style="list-style-type: none"> • Demonstrate awareness of the arts' connections to elements of their lives. 	<ul style="list-style-type: none"> • Identify the qualities of works of art that connect to their own life experiences. • Compare and contrast the life experiences that appear in images with their own life experiences. 	<ul style="list-style-type: none"> • Analyze how their own experiences influence their critical judgments about their works and the works of others.

A Closer Look:

To help learners form their critical responses to artworks, we must ask them to do the same thing, to seek out something in their experience that helps them to explain the artist's choices. It may be that their response to a work is based upon the literal content of the work, or the story that the image represents; or it may be that the colors or textures or other elements of the work evoke sensations that tie to their lives. Once a viewer can make a connection, the work takes on personal worth.

Sample Activities:

Primary Level

Choose a work of art that the learners can relate to strongly. Have them write or tell a story or a poem that relates the work to some experience in their own lives. Make a work of art about their experiences.

RELATED QUESTIONS:

How is each learner reacting to this and why?

What are the ways one can approach art?

Is this good?

How does art relate to life?

Upper Elementary/Middle Level

Have learners pick three works from their portfolio and develop a list of criteria that each would use to evaluate these works. Compare all criteria developed by the class.

RELATED QUESTIONS:

Why is this work important?

What are the ways one can approach art?

Is this good?

How does art relate to life?

High School Level

Find three or four works of art that deal with a similar theme or subject but that come from different times and places. Have each learner pick the work that he/she identifies with the most and explain why. Have each learner write a letter to the artist asking questions about his or her work. Research the artist and the time period and have learners answer their own letters from the artist's viewpoint. Make their own works of art on a similar topic but from individual points of view.

RELATED QUESTIONS:

How are the learners reacting to this and why?

What does it mean in its time and culture?

What connections can be made to other times, places and cultures?

What connections can be made to my art and why?

Aesthetic Approach to Perceiving

What are the ways we can approach art?

Questions:

- What are some of the ways art can be approached (i.e., form, expression, function, connection to reality, etc.)?
- What types of approaches have been used in various times and places?
- In what ways do I usually approach artworks?

Certain art forms can be difficult to understand because of individual philosophies about what art should be or do. The challenge is to find a variety of ways to approach the work. Various approaches can be explored to help learners understand the work. A work should not be dismissed because it challenges our understanding.

Performance Objectives:

Learners will:

Primary Level

- Demonstrate a knowledge of various approaches to works of art (example approaches: Does this work look real? (mimetic) What is this object used for? (pragmatic) How does this make you feel? (expressive) What kinds of shapes can you see? (formal)).
- Experience a variety of cultural approaches to art.

Upper Elementary/ Middle Level

- Recognize a variety of approaches to art.
- Explain how an approach to art is connected to its culture.

High School Level

- Describe an approach to art that differs from the approaches most common in their own culture.
- Articulate their own approach to art.
- Describe and analyze a work of art from several different points of view.

A Closer Look:

Often people have the idea that art must be beautiful to be art. If it is not, sometimes we are unwilling to ask the questions, "Why might the artist have done this?" If it disturbs us then we lambast it or give up on it. We lack the confidence in our own ability to understand the work. We need to give learners confidence that they can talk about and come to understand a work of art that might not make sense to them initially or might not appeal to them. A variety of approaches allows learners to revisit artworks and grow in their understanding of art.

Sample Activities:

Primary Level

All of our communities have representatives from different cultures. Identify your personal or community cultural heritage by talking to family or community members. Bring an object or work of art that suggests that cultural heritage and invite a parent, grandparent, or community member to explain the arts tradition.

RELATED QUESTIONS:

What connections can I make to other times, places and cultures?

What connections can I make to my own experience?

How does art relate to life?

Upper Elementary/Middle Level

Working with a variety of approaches to art and a variety of images, group the images according to the approach which you think suits the image best (mimetic, pragmatic, formal, expressive, etc.). Discuss some of the images from approaches which do not suit them. How do the discussions of the images differ?

RELATED QUESTIONS:

What connections can I make to my art and why?

What does it mean in its time and culture?

What connections can I make to other times, places and cultures? How does art relate to life?

High School Level

Working with your own portfolio, write an essay describing your most typical approach to art and select images from your own examples to illustrate your essay. Produce one of your selected artworks emphasizing a different approach (formal or expressive)—then examine the original and the new work and compare and contrast the elements of the works and the way the form relates to the meaning. Does one approach convey your meaning more effectively?

RELATED QUESTIONS:

What is the form of what I am creating?

What connections can I make to my art and why?

What does the form of this work say about its context?

What are the formal elements of the work?

How does art make meaning?

Aesthetic Approach to Interpreting

What does this mean to me?

Questions:

- How did I respond?
- How does the work help me look at myself in a new way?
- How does life affect theatre? How does theatre affect life?
- How does the collaboration between audience and performer affect the creation of meaning in the theatre?

Through participation in and/or attending theatre performances, the learners discover how the experience evokes feelings and emotions.

Performance Objectives:

Learners will:

Primary Level

- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book.

Upper Elementary/ Middle Level

- Identify various levels of meaning in a theatrical work.
- Articulate the various ways theatre can lead to creative self expression and personal meaning.

High School Level

- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multi-cultural and nontraditional).

A Closer Look:

An arts experience serves the viewer and doer at many levels. The process of making meaning through aesthetic (philosophical) choices is complex; there are as many levels of meaning as there are choices. On all levels, the processes involve discovery, research, thoughtful consideration, experimentation and presentation. Learners consider meaning and lack of meaning.

Sample Activities

Primary Level

Have learners pick a special moment from their lives. Imagine a picture of this moment. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture. Describe how the characters are feeling. Explain why certain conclusions were reached.

RELATED QUESTIONS:

What is this work trying to express? Does it achieve that?

In what ways was the theatrical process effective?

What responses are evoked?

Upper Elementary/Middle Level

View a video/film/production. Describe how it created meaning and form. Identify the various levels of meaning. Could this work help people deal with problems? Explain.

RELATED QUESTIONS:

How might one gain a new understanding from a theatre event?

In what ways was the theatrical process effective?

What basic components are needed to appreciate and participate in a theatre event?

High School Level

Choose an incident common to the participants. Divide into small groups to discuss what happened. Have each group re-enact what happened.

Compare the presentations. What was the same or different? Why?

RELATED QUESTIONS:

What responses are evoked? What makes this theatre experience valuable?

Choose an incident from the news. Re-enact the incident. Discuss how interpretation might be shaped by prejudice, ignorance or viewpoint. Do the above activities with a short story. Have members of the class think of something very important that they need to say—a meaningful concept, a personal aesthetic choice. The choice may be the voice of a designer, director, performer or audience member. Create it using appropriate media. In smaller groups reflect on processes that were involved. Add learners' reflections to their portfolios. Re-evaluate these in six months. In large groups, discuss the existence of various voices in the work.

RELATED QUESTIONS:

What is this work trying to say? Does it achieve that?

In what ways was the theatrical process effective?

How does theatre change lives?

Advanced Level

As critic for *The New York Times*, have learners write a critique discussing the voice of the director or designer in a theatrical work. Did it contribute to or change what learners perceived to be the playwright's intent? In rating the critique, consider justification or viewpoint and completeness.

RELATED QUESTIONS:

What is this work trying to express? Does it achieve that?

What responses are evoked? Why is this good?

Aesthetic Approach to Evaluating

What is my response?

Questions:

- How does this work affect me?
- Why is this work important?
- How does understanding emotions and feelings influence a response?

A variety of experiences in dance engage the emotions and intellect. Since people dance for a variety of reasons, responses will differ. Awareness and identification of one's inner being reflects on the response to dance. What the response is, is not as important as the awareness of the response.

Performance Objectives:

Learners will:

Primary Level

- Respond to a selected assigned activity.

Upper Elementary/ Middle Level

- Respond to a selected activity through movement.

High School Level

- Create a work displaying a response.

Advanced Level

- Create a work combining responses.

A Closer Look:

A variety of dance experiences engages the participant both emotionally and intellectually. Dance brings to the surface emotions and feelings and allows participants an opportunity to recognize their response and express it both verbally and through movement.

Sample Activities:

Primary Level

The facilitator plays a piece of music that would evoke some kind of a response. The participants respond and express their responses to the piece of music.

RELATED QUESTIONS:

How do we create and communicate through dance?

What is being communicated?

How does dance convey meaning?

Upper Elementary/Middle Level

Select an approved accompaniment and create a dance that expresses response to the accompaniment.

RELATED QUESTIONS:

How do we create and communicate through dance?

What is being communicated?

How does dance convey meaning?

How does dance enrich one's life?

High School Level

The facilitator assigns a response to the participants. Create a dance that reflects the assigned response.

RELATED QUESTIONS:

What are the principles, processes and structures used in movement studies and choreography?

What is being communicated?

What connections can one make to dance?

Why is this experience significant?

Advanced Level

Create a dance that communicates an emotional response. The selected production enhancement should also reflect a response.

RELATED QUESTIONS:

Why is this experience significant?

What connections can be made between dance and other fields of study?

How would a person evaluate this experience?

How are learners reacting to this and why?

Aesthetic Approach to Connecting

How does music relate to life?

Questions:

- How does this music make connections to life?
- Does it connect to my life?
- Who might feel connected to this music?
- What message/feeling is generated by this music?

Music, as with all of the arts, can be viewed as a portrayal of the "tension and release" phenomenon that is a part of life's experiences. Learners begin by identifying the expressive elements of music. Through performing and listening to music, learners discover how the music reflects significant experiences that evoke feelings and emotions.

Performance Objectives:

Learners will:

Primary Level

- Identify the expressive musical elements in live or recorded music.

Upper Elementary/ Middle Level

- Describe how the expressive musical elements reflect the feelings of characters in program music.

High School Level

- Describe how the expressive musical elements reflect life experiences.

Advanced Level

- Select or create a musical work that relates to the learner's life and describe the relationship.

A Closer Look:

Teachers can promote aesthetic understanding through

- exposing learners to music which exemplifies a wide variety of moods.
- modeling a rich vocabulary of musical descriptors.
- fostering an environment that encourages learners to reflect on the connections between music and life.

Sample Activities:

Primary Level

Listen, sing or play a piece of music. Ask learners to map the contour of the melody and to represent visually the changes in loudness which they hear.

RELATED QUESTIONS:

How do the skills/language communicate?

How does this music relate to life?

Upper Elementary/Middle Level

Select a piece of music which tells a story; e.g., "Till Eulenspiegel's Merry Pranks by Strauss." Ask learners to discuss how the choice of instruments, tempo, etc. is reflective of the characters.

RELATED QUESTIONS:

How are the senses included in response to music?

How well does this music evoke a response?

What connections can be made to personal experience?

High School Level

Have learners select short segments of music to tell about something that happened to them recently (an athletic victory or defeat, a quarrel with their brother or sister, etc.). Have each learner put the segments together on an audio tape to tell of his/her experiences.

Using technology, create a composition which would help future generations understand the learners and their culture.

RELATED QUESTIONS:

How does music relate to the individual?

What connections can be made to personal experience?

What connections can be made to other times, places and cultures?

How does this music relate to life?

What does it mean in the context of its time and place?

Building On A Foundation



Visual and Performing Arts Education and The High Performance Learning Model

A **Quality Arts Education** will grow from a **quality education plan**. Nebraska schools have been both challenged and engaged in the issues and activities that can pave the way for school improvement and education change. One of those important challenges has come from the **High Performance Learning Model**. The Nebraska Department of Education model calls for a high level of performance for students that goes beyond specific learning in content areas. Eight domains of performance for student learning are featured in the center of the model.

Schools can elicit high performance from all students through accepting and planning for three main areas of responsibility: **Quality, Equity and Accountability**.

The three sides of the model are goals. The strategic planning process lays the groundwork for implementation of the goals; while the community provides the context in which planning, process, goals, content, mission, and finally empowerment occur.

The High Performance Learning Model is a model for arts education through the frameworks in the Visual and Performing Arts. Teachers of all kinds—music and art specialists, elementary, middle school, junior high and senior high teachers—will bring the model together by choosing the best practices in Frameworks to plan meaningful curriculum for students. When this is done, Frameworks and the model will have life and meaning.

(High Performance Learning Model, *DATELINE EDUCATION*, September, 1991)

BUILDING ON A FOUNDATION

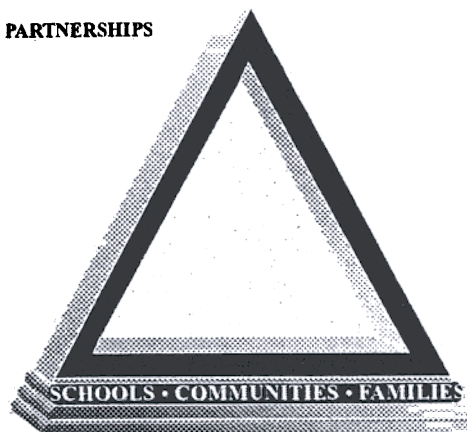
What does "Partnership" mean in a quality arts education program?

- **Schools, Communities and Families can be partners for change.** A broad partnership of individuals from across Nebraska helped to shape the frameworks in arts education. One important role of the school is to continue to reach out to families, to the community and to community resources to engage in dialogue about what they believe is important for Nebraska children and youth to know and to do in the arts.

- **National, State, and Local Arts Organizations can offer support and opportunities to schools and communities.** These frameworks were built upon documents and assistance from many national, state and local arts organizations. Arts organizations' participation in the implementation of the frameworks is essential at the grass-roots level. We can then work together to effect real change in the quality opportunities in arts education that we are able to offer to our young people.

- **Arts and cultural organizations can play a significant partnership role in K-12 education.** But in order to have an impact beyond that of "enrichment" or "entertainment," a vital collaboration must be formed between the school and the arts community. The actual performance or art exhibit that the student views is only one part of a learning experience.

PARTNERSHIPS



Pre-performance materials, staff inservice, and adequate planning become critical elements of an in-school arts event so that teachers can understand the connection of the event to ongoing curriculum.

Likewise, arts and cultural organizations need to plan touring events and outreach programs that have the flexibility to adapt to a variety of student needs. Since the first concern of arts organizations is often the creation of high quality art work, educators need to articulate their needs, be creative, and explore innovative ways to incorporate arts events into both arts and non-arts subject areas.

Artists and arts organizations can be rich resources of new ideas in the classroom. Artists-in-residence are an exceptional type of resource, but they should not substitute for qualified, sequential arts instruction. Community support is essential if involvement by arts and cultural organizations in arts education is to be ongoing. Support for performances, residencies and exhibits is an ideal way for a school to connect with the community. Local arts councils can provide assistance with planning, funding and ideas.

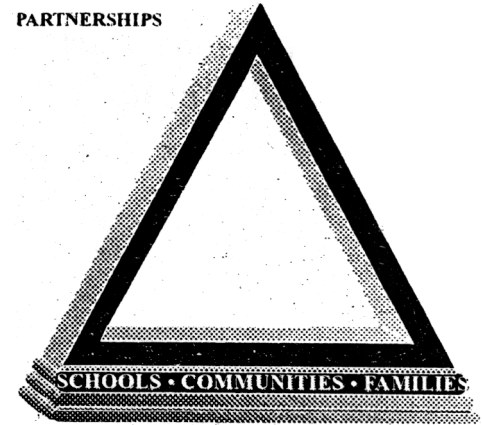
When presented as a regular and frequent part of learning, the arts can provide a myriad of answers to the age old question: "What did you do in school today?"

What does “Quality” mean in visual and performing arts education?

Quality arts education is defined and interpreted by each student, educator, and community member in a very personal way. For the first time, educators have come together to reach consensus and write national, state and local standards of excellence for arts education. Their work reflects the best thinking of educators who have dedicated themselves to arts education and to the students they teach.

• **Quality standards have been described in the National Standards for Arts Education.** They were developed by the Consortium of National Arts Education Associations. The standards describe what every young American should know and be able to do in the Arts. They identify important content and achievement standards for the disciplines of dance, music, theatre and the visual arts.

PARTNERSHIPS



• **The purpose of the Frameworks in Nebraska is to give further assistance to Nebraska schools.** Frameworks is intended to show how the National Standards for Arts Education can be translated into ideas that have the power to strengthen content and instruction in arts education. In this document you will see considerable use of questions, approaches and concepts. We believe that high standards can be met by addressing each art form through questions—questions that lead to critical thinking about substantive content in dance, theatre, music and the visual arts. Questions create active learning models that help students discover solutions.

In short, the approaches and processes one learns in the arts can . . .

- lead toward quality learning experiences
- provide much-needed alternatives, and
- offer engaging connections to other learning for students.

Quality arts education will continue to be defined by the best practices that each observe. It must also continue to be informed by important initiatives of the national, state and local levels.

We invite you to continue to ask the question, “What does ‘Quality’ mean in visual and performing arts education?” for your students, community and school.

BUILDING ON A FOUNDATION

What does quality arts education bring to the community?

Quality arts education is revealed by addressing the needs and resources of the community, geography, individual student needs and resources. The study of dance, theatre, music and the visual arts from a variety of cultures is an integral part of a quality arts education. Perspectives of gender, culture and race are revealed in and through the arts. Those perspectives present varying views of what it means to be human.

The Visual and Performing Arts Curriculum Frameworks encourages diversity and multiple cultural perspectives be considered as each lesson, unit and curriculum guide is designed by teachers. We seek to support Nebraska Legislative Bill 922 through the Frameworks so that students may gain understanding of themselves and of others through arts education. LB 922 is the law mandating arts education in Nebraska schools.

Students realize that education for diversity is a process. Personal insights and experiences are essential if we are to respond effectively in a pluralistic society. Individual growth is a natural extension of looking, listening, and participating in the arts. The arts are a natural part of the human experience.



They provide an opportunity for students to appreciate individuals within society as well as the varying views of art from one society to another.

Equity issues also involve more than attention to culture and gender. Students with special individual needs should have access to successful experiences in arts education, access that can stimulate potential for lifelong learning.

It is important to focus on what students are able to do in the arts—to assume an attitude of participation for everyone and the willingness to adapt learning experiences so that all students can succeed. Therefore, these Frameworks focus on abilities, opportunities to participate and inclusion. To focus on disabilities and exclusion is to deny equal access to learners. Frameworks provide opportunities for participation in the arts for all students from early childhood through adulthood.

Technology will also provide a major way to make access a reality. Both teachers and students can use the Internet to communicate with others in the state, nation or world. Cultural and personal isolation can be dissolved by participating in various news groups or bulletin boards where people from all over the world communicate about the arts.

The Internet gives us a way to continually improve the Frameworks, as school districts and teachers write curriculum that includes new approaches to the equity issues raised here.

Ready access by teachers to "best practices in arts education curricula" can become a reality. Ready access by students to outstanding museum collections from the Louvre, the National Gallery of Art in Washington, D.C., and the National Gallery of Art in London, is already available through the Internet. Soon, Nebraska art collections may be digitized and made accessible through Internet. Truly, technology can bring the world to our doorstep, allowing everyone to experience the visual and performing arts in new ways.

Computer technology also offers exciting approaches to music composition, marching formations, set design, choreography and commercial art and design. All Nebraska students need equal access to these important learning tools.

Finally, making a quality arts education accessible to all Nebraska schools and communities, in spite of the geography of Nebraska that sometimes isolates and separates, is a challenge that Frameworks addresses. **There is an important role for many state agencies and organizations to play in helping make equity and full participation in the arts a reality in Nebraska schools.** Many Nebraska agencies, performing arts organizations and museums have statewide outreach programs that will bring traveling exhibits, artists and performances of all kinds to our schools and communities. A list of those state resources is in the bibliography.

The following ideas about access are central to these Frameworks.

Access to arts education programs is a right, not a privilege.

Access does not imply special or separate; access does demand that all have an equal opportunity to participate.

Even though every student cannot participate equally, everyone can be treated individually.

A major objective of Frameworks is to promote positive attitudes toward making the arts available for all children and young people.

These ideas reflect the comments of presenters at "Access to the Arts: Beyond Compliance," a meeting of the Mid-America Arts Alliance, supported by the National Endowment for the Arts. The meeting was held July 25-27, 1994, at Overland Park, Kan. Presenters included Judy Clouston, Bruce Fowlkes and Scott Sanders.

The National Standards for Education in the Arts

- **National Standards in the Visual and Performing Arts help to frame conversations about what is important.** On March 11, 1994, National Standards in the Arts were presented to Secretary of Education Riley in the U.S. Office of Education. The arts, which had previously been omitted from the America 2000 National Education Goals, were now part of the Goals 2000 program. This addition of the arts to national policy has made U.S. Office of Education funds available to support projects such as this, the Nebraska K-12 Visual and Performing Arts Curriculum Frameworks project.
- **The Nebraska K-12 Visual and Performing Arts Curriculum Frameworks presents a resource that complements the standards.** Frameworks gives vivid descriptions of inquiry, content and process in each art discipline. Arts education specialists and elementary and secondary teachers can use the Frameworks as examples of standards and sample performances for students in all arts disciplines.
- **The National Standards in the Arts challenge us to aim for higher goals for all students in the four art forms of dance, theatre, music and visual arts.** All states are being encouraged to examine the standards and to use them when developing curricula in all four arts disciplines. Our country and state face a major challenge in implementing standards and frameworks. Since dance and theatre are not commonly offered as content areas in school, we are compelled to look for alternative ways to offer the enriching, enabling content and processes from all four art forms.

Ordering Information

"National Standards for Arts Education." What every young American should know and be able to do in the arts. ISBN 1-56545-036-1; MENC stock #1605. Cost of \$15. Write to MENC Publications Sales, 1806 Robert Fulton Drive, Reston, VA 22091. Credit card holders may call 1-800-828-0229.

The Arts Education Assessment Framework for the 1996 National Assessment of Educational Progress was approved by the National Assessment Governing Board on March 5, 1994. Developed for the National Assessment Governing Board under contract number RN 92167001 by the Council of Chief State School Officers with The Council for Basic Education and The College Board. Funding for this contract was provided by the National Endowment for the Arts, in collaboration with the Getty Center for Education in the Arts, a program of the J. Paul Getty Trust. Contact the National Assessment Governing Board at 800 North Capitol Street, N.W., Suite 825, Washington, D.C. 20002-4233.

BUILDING ON A FOUNDATION

Prairie Visions: The Nebraska Consortium for Discipline-Based Art Education

- Since 1989, the Nebraska Consortium for Discipline-Based Art Education (DBAE) has provided a unique professional development program for art specialists, educators and representatives of arts agencies and educational organizations. Discipline-Based Art Education integrates the making of art with aesthetics, art history and art criticism. Art is presented and learned through the perspective of these four disciplines.
- **The heart of Prairie Visions** is an innovative, museum-based Summer Institute designed for school district and community teams and individuals with any level of art background. The two-week, hands-on Institute enables participants to experience DBAE in action, and to explore ways they can use DBAE in their own classrooms, museums and communities.
- **Prairie Visions develops leaders** who bring to their districts a broad understanding of educational reform issues. Prairie Visions is committed to addressing issues of cultural and gender equity in all program aspects. Participants are catalysts for change in arts education in their respective communities and in the larger educational arena.